

'No Reds in My Local' — Wallace

I Learned
My Lesson,
Says Tea

BY JACK TEAGARDEN

There are two ways to get a band started, the deluxe way and the right way, better known as the hard way. We've tried both, and I think I'm safe in saying that the right way is now beginning to show results.

When we started out last year, we were probably the envy of a lot of new bands. Three spots in a row, with wires — Roseland, the Blackhawk and Meadowbrook.

Jack Wasn't Fooled

And nothing happened. When you're in a spot, you're playing to pretty much the same people all the time. They think the band's great, or they'd be spending their money somewhere else; maybe they spend their money in that spot no matter what band's there. You've got wires, so is any music publisher going to tell you anything but good news? That was 1939 for us, and you know the rest of the story.

But this is 1940, and we're going at it the right way. Even if it is the hard way, we know it's the right way, because at the finish of every job, we can see a distinct im-

(Modulate to Page 12)

What's Kay Got
That I Haven't?



LOUISE FLEISCHER

From far-off Ankara, Turkey, last week came this photo and a letter from Louise Fleischer, 24-year-old vocalist at the "best hotel in the near east," the Ankara Palas. Miss Fleischer believes her legs surpass Kay Foster's, whose pins were judged the "prettiest in the dance band business" by a noted New York photographer and beauty critic in January. Miss Fleischer receives her mail in care of F. Friedl, Gar-Gazinos, Ankara, Turkey. Sorry—her telephone number isn't available.

BG Boys Whip Will
Osborne Men 27-16

Los Angeles—In the first official baseball game of the 1940 season, Benny Goodman's band defeated Will Osborne's gang 27 to 16 in a battle marked by long hits, sloppy fielding and strained muscles. Goodman's boys won 10 cases of beer for their victory.

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CHICAGO, MAY 1, 1940

15 CENTS

Herbie Kay's Band Splits Wide Open; 7 Men Pull Out

Omaha—Herbie Kay's bandmen were as jittery as a cooch dancer with a bee in her brassiere in mid-April when reports went out that Kay was going to fire everyone in his band and reorganize. And a few days later the band split wide open as seven of Kay's sidemen left, one of them in a blaze of glory when he married Jean Webb, Herbie's singer.

Those who no longer are with Kay include Gene Shaffer, tenor; Norm Waldon, tenor; King Harvey, guitar; Woody Kessler, piano; Fuzzy Combs, sax and clary; Charlie Probert, trombone; Harry Atkins, bass, and Miss Webb. Kessler

will probably go with Frankie Masters; Probert said he would join Freddy Martin.

Combs, who had been with Herbie eight years and four months, married Miss Webb here April 15 with Mr. and Mrs. Vic Vent as witnesses. Vent is bass player with Nick Stuart's ork, now at the Rice Hotel in Houston. Combs is a former Indiana University student.

Ronnie Spangler, manager of the Kay band, went to Yorktown to front a new band for Herbie, who was slated to take it over April 27. Herbie recently has been using only three saxes.

Sensayuma Plus!

Cincinnati—A news release to the press, typed on a Consolidated Orchestras letterhead, reveals a local booker's sense of humor. It reads, "After a two months vacation at the request of the AFM, Art Dahlman, Cincinnati's oldest band booker, is back in full swing in a new location, Southern Ohio Bank Bidg., and an enlarged office." Dahlman's booking license had been revoked for booking non-union bands.

Himber Band In Shakeup

New York—A shakeup hit the Richard Himber ensemble last week with at least six major changes reported.

Yank Lawson's place was taken by a lad from Philly named Earl Baker who is being hailed as another "new Bix." Bill Hyland's illness made it necessary to replace him, so Hy Small is on first trumpet. George Jaffee, third trumpet, moves into Barney Zudeckoff's old chair. Chuck Evans comes in on trombone in place of Bud Smith; Joe Viola moves up from fifth sax to lead and clarinet, replacing Hank D'Amico; a new fifth sax was awaited at press time, and Gene Traxler takes Haig Stephens' bass job. With Guy Russell probably handling the vocals alone—Himber no longer uses a girl warbler—the band is set for the Roosevelt in New Orleans, opening May 2.

Bailey Junks Her "Chamber" Music

Chicago—Mildred Bailey no longer is using her florid "chamber" music backgrounds for her vocals on the Camel show with Bob Crosby's band. It was said that many jazz fans and musicians requested she abandon the use of English horn, bass clarinet and other unique instrumentation and return to old "solid" style. The show is heard at 10 p. m. Saturdays on NBC, Eastern time.

Petrillo to Spend \$25,000 on Home

Chicago—James C. Petrillo, president of the Chicago AFM Local 10, applied for a building permit here last week to make alterations on his Lake Geneva home. A 12-room brick house, it was bought in 1937 by the union and presented to Petrillo, it was said, at a cost of \$25,500. The remodeling soon to get under way will cost another \$25,000.

Peck Kelley May Record!

Houston, Tex.—Peck Kelley, after many years' work down here during which time he mixed all offers to join big name bands, and to make records, may soon be heard on wax. Dave Kapp of Decca has been here propositioning Kelley and it looks now as if Peck will give in and go to New York to record solo sides for a "Peck Kelley Piano Album."

It will be the first time Peck has recorded. His fame as a pianist is legendary, and many musicians like Jack Teagarden, Muggsy Spanier and others insist he's the greatest jazz pianist in the business.

Bud Freeman May Go to Brazil

New York—Bud Freeman may take his Summa Cum Laude jammers to Rio for the summer. He's had an offer from the Coca Cabana Hotel.

"We'll probably go there if we're not held over at the Sherman," says Bud. "All the boys would like the trip—travel is so broadening! But first we have to wait and see what happens in Chicago." Freeman's band opens Chicago's Sherman May 10.

Teddy Powell Will Marry Showgirl

New York—Teddy Powell will tie the knot shortly with Marquerite James, blonde Georgie Hale Glamor Girl graduate now playing in *Higher and Higher*. The romance has been known to their friends for many months. Powell was the victim of a tough break when his apartment here was raided and the intruders ran off with his entire wardrobe of clothes. Outside of that he's doing fine, as the band was renewed for four weeks at the Arcadia Ballroom and has been doing a swell job.

Lux Lewis Solo Act

New York—Meade Lux Lewis, who recently left the Boogie Woogie Trio, now is appearing solo at the Famous Door at what he claims "more salary than I got before."

Fuzzy Takes Bride



MR. AND MRS. FUZZY COMBS

Omaha—Meet a new couple, both fresh from Herbie Kay's band. Fuzzy Combs married Jean Webb, chirper with Herbie, April 15. They are shown getting a marriage license. Fuzzy played sax with Kay eight years. Photo taken by Vic Vent, bass man with Nick Stuart's ork. See news story for details about Kay's band splitting.

Holzer Takes Over Fabian Andre Ork

Chicago—Fabian Andre's 10-piece ork has been taken over and will be directed by Lou Holzer, his manager. The band, at the Pump room here, will make only one or two personnel changes otherwise. Besides losing his own outfit, Andre is being sued by his wife for child abandonment.

Jack Tenney Lashed By L. A. Prexy

BY DAVID HYLTONE

Los Angeles—Spike Wallace, Local 47 prexy, in an exclusive *Down Beat* interview, lashed out bitterly last week against what he termed the "Red baiting" tactics of his predecessor, Jack Tenney, and stamped as a "damned lie" a recent trade paper report that AFL secretary Edward Vandaleur, while addressing the recent AFM Coast conference, had "related in detail how the Communist party had determined to 'liquidate' Tenney some 18 months ago and pointed out how well they had succeeded in Local 47."

"Tenney's Own Conference"

"I have the full minutes of the meeting in my possession," Wallace stated, "and at no time during the meeting were Local 47 and communism mentioned together."

"Tenney formed this Coast conference himself," Wallace stated, "and although I certainly condone its ostensible purpose of giving various locals a chance to talk over their problems and work for the betterment of music conditions, Tenney, unrequested, got up and gave one of his long, drawn-out Red baiting speeches. When he introduced Vandaleur, who also spoke on Communism, he (Vandaleur) did not at any time mention Local 47 in connection with his subject."

Brands Reports as Lies

Asked about the widely published rumors that Communists control Local 47, Wallace denounced Tenney and the former administration as wholly responsible for the reports, which he said were utterly unfounded.

"When Tenney first came into this office," Wallace said, "he brought some Communists with him as supporters. Later on he de-

(Modulate to Page 12)

A Man Got Scalped in this Crackup



Defiance, Ohio—When Bus Widmer's Packard failed to make a curve on a state highway near here last month his passenger, George Hohenberger, was partially "scalped" by flying glass. Widmer is the band leader who at present is playing one-nighters through Ohio. He also was injured, but is recovering. Hohenberger is reported out of danger now, physicians performing a skillful operation which necessitated a couple dozen stitches. The remains of the Packard are shown above.

Decca Discs Back on Air

New York—Decca records no longer are on the "restricted list" of American radio stations.

The company last week mailed out notices to stations that its products could be used for broadcasting again, with certain minor reservations. The change of mind came about after many Decca artists, paced by the Andrews sisters and Jimmy Dorsey, howled. Artists claimed broadcasting of their discs was excellent publicity, and aroused interest not only in the music, but also in records. Decca's ban on broadcasting had been in effect about six months.

Following Decca, Victor-Bluebird and Columbia (including Vocalion) also lifted the ban against use of their platters on the air. The sudden switch created much discussion

in the radio field and was of considerable interest to musicians, inasmuch as their records now will be played as in "the old days" before restrictions.

Larry Owens to Have New Band

New York—Larry Owens, former Guy Lombardo saxist, has been rehearsing a band here for the past few weeks, reportedly being backed by Lombardo. Though personnel was not set at press time, vocalist Fran Hines, recently with Harry James' band, was believed set. Although strings are out in all directions, no spot had been booked up 'til last week.

Tram Gets Gilbert

Chicago—Saul Gilbert, the drummer, has joined Frankie Trumbauer here.

Teddy Wilson Reveals He May Drop His Band

BY LEONARD G. FEATHER

New York—Faced with a month almost empty of bookings, Teddy Wilson told *Down Beat* at press time he would probably have to junk his band if nothing materialized after his Golden Gate closing April 20.

"Things look so bad," said Teddy. "I don't know what else I can do. We only have four scattered one-nighters lined up for a whole month. Outside of that I'm losing so many of my key men—Karl George and Jake Wiley may be going with Basie, Harold Baker and Rudy Powell with Andy Kirk; Earl Brady, the other trombone, is leaving, and probably another sax man. My drummer, J. C. Heard, is very sick and won't be able to play for several months. The way things are going, it's hardly worth while trying to hold the band together. Maybe I'll get a small band and take a club job."

The Wilson band, formed ex-

actly a year ago, had been getting into its stride at the Golden Gate and promised to become one of the top colored outfits. If the break-up is final, Teddy will continue to record for Columbia, using all-star pick-up combinations as he did before leaving B.G.

Ex-Glamor Girl



INA RAY HUTTON

The "blonde bombshell" of dancebandom, now leading a new stage band under MCA guidance, says she has abandoned sex appeal and will get by on musical merit alone. She's shown here taking in George Hall's one-nighter at the Famous Door, New York.

Fem Boogie Artist Waxes 6 Hot Ones!

(Picture on Page 15)

New York—Gordon Mercer, of the new General Record Corp., has a surprise up his sleeve for next month's release list—and it's a girl!

She's young, good-looking, a classical pianist and harpsichordist of long experience, who knows her Bach and Mozart—and her boogie-woogie. Her name is Sylvia Marlowe, and you'll see it on the labels of six recordings which she waxed at General's studios, 1600 Broadway, recently.

Four sides are pure boogie-woogie: "Yancey Special," "Honky Tonk Train," "Pine Top's Boogie" and "Boogie Woogie Rhapsody," the last an original by Irwin Heilner. The other two sides, more commercially inclined, are "Bach Goes to Town" and "18th Century Drawing Room."

Says Mercer, "I've been trying for years, together with Stuart Rodger, to get someone interested in the harpsichord as a medium for jazz. We tried everyone from Teddy Wilson down; even tried Jelly Roll Morton; but we found that the best results could be had with someone who knows the harpsichord legitimately. It's more than a keyboard instrument—it's really like an organ without a swell. Miss Marlowe isn't a swing musician. All the solos were written out for her note for note, and of course she's listened to Mead Lux and the others pretty carefully. But we've fooled all the jazz critics who heard the tests—they all swore it must be Lewis or Ammons playing. Miss Marlowe is going into the Rainbow Room soon as a solo act, and you can be sure she'll break it up!"

Unison Saxes To Identify Hudson's Band

New York—Will Hudson and his crew start their one-nighter tour of the New England ballrooms and colleges May 2.

Lineup includes Joe di Maggio, Manny Taylor (altos); Charlie Brosen, Milt Fields (tenors); Will Hutton, Frank Berotti, Mike Rosati (trumpets); trombones not yet set; Mark Hyams (piano); Tommy Morgan (guitar); Billy Exner (drums); Sid Jacobs (bass); vocals by Mike Rosati and Peggy McCall. Hyams, Exner and Brosen worked for Hudson before he retired from band leading two years ago.

"This band is going to be different from the old Hudson-deLange bunch," Will declares. "I'm setting a definite style by using a tremendous amount of unison work in the saxes—they'll be playing

Flashes From Flynn—

Fud and 5 Men Desert Bob Zurke

BY ED FLYNN

New York—Things popped with the Bob Zurke band last week. While Bob lay ill, unable to work, Fud Livingston left as arranger to go with Pinky Tomlin and at least five of Zurke's sidemen walked away to work with other outfits.

Sterling Bone, the cornetist who plays in the Muggsy tradition; Milton Ebbins, Gus Ehrmann, Bud Yazer and Jess Bougeois were the sidemen who took the walk. Zurke had other troubles, too, when his wife had police trail him on a child abandonment charge. Wm. Morris office will have to do some fancy hatching to get Zurke's crew going again.

Okeh Label Will Return

The old Okeh phonograph label will soon be revived! That's the word emanating from Columbia waxworks. Right now it looks as if the Vocalion label will be junked and the old Okeh label—which boasted plenty of hot stars and good bands—will take its place. Deal is set for sometime in May.

Ann Richardson, who has been Charlie Green's secretary at CRA for 12 years, left CRA to go with General Amusement. "Personal reasons" were listed . . . Paul Wimbish may have Jack Teagarden shift his personnel again. Wimbish is Jack's latest personal manager . . . Nat Jaffee, the pianist, will go for sure . . . Lennie Hayton is up and at 'em again after a serious illness which he said was "yellow jaundice." His band is coming along fine . . . Jimmy Dorsey is providing the best big band kicks around town, at the Pennsylvania.

Carol Kay Out Of Herman Ork

New York—Carol Kay, brunet sproat with Woody Herman since early December, left the band last month. Her spot is being taken by Dillagene Plumb, a student of Oklahoma A. & M. College at Stillwater, whom Woody heard on a recent one-nighter.

unison 75% of the time; and I have some new ideas for licks that are working out fine. We expect to be on the air, with Cy Shriman's help, before long."

One of Mal Hallett's Greatest Jazz Bands



When Mal Hallett celebrated his twentieth anniversary in the band business last month at the Roseland Ballroom, New York, many a memory was revived. Every celebrity in town was on hand to wish Mal another double decade of success. The Hallett band shown here, circa 1933, is only one of many great outfits the Boston Tea Party man has had under his wing. Shown in the photo are Skin Young, Joe

Carbonero, still playing bass with Mal; Frank Ryerson, now first trumpet with Casa Loma; Mick McMickle, now first trumpet with Glenn Miller; Jack Jenney, the leader; Spud Murphy, also a leader; Cliff Weatherau, Gene Krupa, Pete Johns, Ollie A'Hearn, Frankie Carle, Vic Mondello, Teddy Skiles, Toots Mondello and Hallett. Photo courtesy of Al Brackman.



Benny Plays Host to fellow baton-wavers at the Cocoanut Grove. Left to right, shown above, are Gus Arnhem, Goodman, Phil Harris and Will Osborne. Harris is completing a transcontinental jaunt to New York with the Jack Benny troupe and reopens at the Wilshire Bowl in Beverly Hills May 2. Recently he has been featuring a new side man, Wayne Songer, who is rating attention from critics. Goodman has done well at the Grove, too. His concert with Leopold Stokowski is set for May 1 in the Hollywood Bowl.

Georgie Tells Why He Tossed in the Towel'

New York—Georgie Auld has definitely settled down in the Jan Savitt reed section. "Jan wanted me to join him long ago, when I was still with Shaw," he declared.

"He's treated me better than anyone else I know."

"I wouldn't have given up my own band ideas if there hadn't been so many conflicting elements pulling against me."

Auld

Don't forget I was signed with the same booking office as Shaw. Anyway, I'm going to save plenty of money now so that when I can afford it, and when I get good and ready, I'll still have my own band."

Holiday at Kelly's Stable

Shaw returned to the coast April 10. Wayne King, at Strand this week, playing first N.Y. theater date. Arranger Jack Meakin rehearsing own band. Fran Heines singing with Gus Bivona; Don McCook clarinetting in Bivona's old chair with Teddy Powell, also rehearsing on the side with Joe Marsala's big band. Spirits of Rhythm, with Teddy Bunn and Leo Watson, went into Kelly's Stable, where Billie Holiday, with Roy Eldridge and a small band, opened this week. Meade Lux Lewis solo at the Famous Door. Tony Pastor played week at the Roseland with Stewie Anderson in Grey Rains' place on tenor. Al Avola still arranging for Pastor, not playing.

Basic Suspends Trombonist

The old Kelly's Stable site on 51st Street reopened as Jiggs' Cocktail Bar, with music by Skeets Tolbert's Gentlemen of Swing, the Decca wax-group, featuring Carl "Tatti" Smith, ex-Basie trumpet. Count Basie suspended trombonist Vic Dickerson for three weeks following an "incident" during one of the band's stage shows. Vic filled in the time by temporarily rejoining Benny Carter. Basie may

change office affiliation shortly. Watch also for a managerial change in the Charlie Barnet setup.

Jos. Geo. Gilbert, leading British commercial tunesmith, arrived on

Kemp Kutie



Chicago—Janet Blair, Hal Kemp's new thrush, hails from Altoona, Pa., where her family has long been friendly with Hal. For years she trained to sing with Kemp. A recent audition got her the job. Ray Rising pic.

business trip on Manhattan from Genoa, April 15. Jack Mills is working on his *I'll Pray For You*. Pete Doraine and Chick Kardale went into publishing biz with Doraine Music, Kappi Karlen and Roy Jacobs, after tough breaks with their new Royale Publishing house, gave it up.

Jay Faggen, former Golden Gate ballroom major-domo, now in charge of publicity for Irving Mills' American Academy of Music. Big moment of the month occurred on the air when an announcer cut into a Jimmy Dorsey broadcast to announce Germany's invasion of Denmark—the number Jimmy had just started playing was *This Changing World!*

Austin Leaving Savit?

Johnny Austin turned in his notice to Jan Savitt and was expected to join Larry Clinton, but may yet stay with the Top Hatters. Tommy Dorsey sent for Sid Weiss to come back in the band, replacing Cliff Dailey. Lee Wiley recorded for Columbia with four clarinets—Sid Stoneburn, Noni Bernardi, Dean Kincaide, Chet Hazlett—plus trumpet Andy Feretti and a rhythm section of Howard Smith, Carmen Mastren, Sid Catlett and Gene Traxler.

On the Cover

Not the Hoosier Hot Shots, the group is from Enoch Light's set in a wacky mood between sets. Left to right—Songstress Peggy Mann, Max Chamot, Pete Terry and Leader Light. Looks like a Dali dream picture.

Late Flashes

Mary Lou Williams, often reported leaving Andy Kirk, apparently will definitely pull out next month. Kirk is making several changes for his Cotton Club date, opening May 3.

Bon Bon Tunnell, colored vocalist with Jan Savitt, may leave permanently account of ill health. Alton DeWitt's singing berth with Jan is permanent.

Paula Kelly leaves Al Donahue in order to present hubby Hal Dickerson of the Modernaires quartet with a small vocalist. No replacement named yet.

Irving Sザthmary, the arranger, organizing a band of his own.

WLW Ups Wages

Cincinnati—Station WLW upped its wage scale for musicians from \$30 for a weekly total of 24 hours to \$37.50. Contract is for two years and stipulates another raise next year.

'Chicken Charlie' Leaves Musicians \$25 in His Will

BY ONAH L. SPENCER

Washington—This town's eccentric but music-loving Charles (Chicken Charlie) Roman, didn't forget the musicians he most admired when he made out his will last December.

And so his death last month revealed one of the most unusual list of bequests ever seen in show business. Fats Waller, whom Roman always admired, was left \$25. Jo Jones, drummer with Count Basie, also was bequeathed \$25, as were Bardu Ali, now leading his own band; Bobby Stark, the hot trumpeter; Sandy Williams, trombonist; Dickie Wells, trombonist, and Clarence Smith, of Blanche Calloway's band. Several Washington chorus girls also got \$25 each, while members of Chicken Charlie's family were left amounts



Fats Waller
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ranging from \$10 to \$400. Roman ran a rendezvous for performers and was well known to all colored musicians who ever played Washington.

Maxine May Retire; She Is 'Unhappy'

BY LEONARD G. FEATHER

New York—"If I can't get out of this *Loch Lomond* rut, I really believe I'll retire!"

That's the way Maxine Sullivan felt when a *Down Beat* man caught her visiting the Beachcomber recently, where hubby Kirby is working with his sextet. Maxine says she's been unhappy for some time about her work. "Some of the places where I play," she pouts, "people only know me from *Loch Lomond* and that's all they want to hear. It's not that I dislike singing *Loch Lomond*, but just that they aren't interested in anything else—they make me feel I have nothing to offer.

"Not only that, but I'm not getting the right backgrounds. My ar-

rangements are essentially for small bands, and I never feel right except when Kirby is playing for me."

She'll be starting on Columbia records soon, and will continue the broadcasts—but she wasn't kidding when she talked about retiring. Maybe she'll snap out of it—if the public agrees to forget *Loch Lomond*!

Los Angeles—Benny Goodman, as best man for Leonard Vannerson, Jr., was first to kiss the bride last month when Vannerson married Martha Tilton, former Goodman thrush now making good, on her own, with NBC. Benny is shown getting his wife Vannerson, who manages Benny's band, looks startled at right. Mr. and Mrs. Vannerson spent their honeymoon in Palm Springs.

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She'll be starting on Columbia records soon, and will continue the broadcasts—but she wasn't kidding when she talked about retiring. Maybe she'll snap out of it—if the public agrees to forget *Loch Lomond*!

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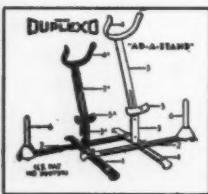


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"Fight for Life" Music by Sullivan

New York—That blues sequence which is featured in the Pare Lorentz film *The Fight for Life* is the real thing. It's played by Joe Sullivan.

In the picture, Lorentz ingeniously used blues as serious background music for the famous scene in which the young doctor walks through the city streets after losing his first patient. Lorentz, searching for a pianist who could play such a background sincerely, chose Sullivan, now leading his own band at Cafe Society here.

Payoff to the story is that Joe, a Chicago Irishman formerly with Bob Crosby, had to quit the business in 1937 and take a rest in California. He had tuberculosis. Joe knows what the "fight for life" is" because he fought it—and won.

A few days later Peabody and Miss Kaupanger were married.

Peabody's marriage came only 10 days after he got a divorce from his first wife.

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Zurke Abando

Chicago searching pianist-lea Zurke's e charged he child aban his arrest Schiller Zurke's wi separate is not comp order for s children. 2 New York

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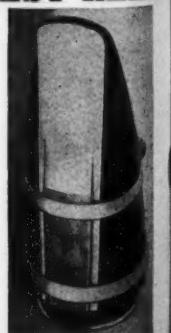
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NEW YORK, N.Y.

Chicago, 1. 1941

Shilkret to Have a New 'Star' Band

BY LEONARD G. FEATHER

New York—A stunning swing lineup has been rehearsing secretly for the new band which will debut shortly under Nat Shilkret's banner, with Bill Challis as chief organizer and directing rehearsals.

Personnel at recent rehearsals included Bill Graham, Yank Lawton and Andy Feretti, trumpets; Jack Bigelow, Eddie Kolyer and John McCamish, trombones; Nini Bernardi, Sid Stoneburn, alto; Deane Kincaide, Hub Lytle, tenor; Ben Harrod, baritone and woodwinds; Al Nicholas, piano; Carmen Masterson, guitar; Bunny Shawker, drums, and Felix Giobbe, bass.

Anita Boyer will handle vocals, with a male singer not yet chosen.

Half the town's best arranging talent is already in the books, including Red Bone, Kincaide, Lytie, Challis, Ben Homer, Don Redman, Paul Wettstein and Edgar Battle. "We've been rehearsing nearly three months now," said Challis, "and when we're ready the band will be able to play anything and everything."

A location for the new group was being sought at press time, with transcription work and possible Victor recordings also in view. Ken Dolan and Jimmy Saphire are personal-managing for Shilkret.

Banjo Talent Wins Him Another Wife

Salt Lake City—Eddie Peabody, the banjo man, thrilled United Airline passengers last week with an impromptu concert while flying here from Chicago. The hostess on the ship, Ragna Kaupanger, was so knocked out she fell in love with him.

A few days later Peabody and Miss Kaupanger were married.

Peabody's marriage came only 10 days after he got a divorce from his first wife.

Savitt Marries His Singing Secretary

New York—Jan Savitt's marriage to Barbara Stillwell, his former secretary, a Chicago girl, came as a surprise to Broadway April 8.

Miss Stillwell is the beauteous gal who pinch hit as vocalist with Savitt's band last year when Carlotta Dale was taken ill, a few months before Carlotta left Savitt.

Martha Raye, Dave Rose Hit Discord

Los Angeles—Charging extreme cruelty, Martha Raye, whose mouthhage brought her from insignificance in Chicago niteries to fame in movies, last month filed suit for divorce against Dave Rose, prominent screen and radio musical arranger and also a Chicagoan. The couple were married at Ensenada, Mexico, Oct. 8, 1938.

Chicago, 1. 1941

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Walter Barnes and Sidemen Die in Dance Hall Fire!

Natchez, Miss.—Walter Barnes, veteran colored band leader and sax-clarinet man, and at least nine members of his band died in a roaring blaze which swept a dance hall here April 23. More than 200 dancers died.

Juanita Avery, Barnes' girl singer, burned to death. Also listed as dead at press time were Stumpy Edwards, Paul Stott, Frank Green, Clarence Porter, John Reed, James Coles, Calvin Roberts and Harry Walker, all sidemen. They were unable to leave the crowded room when fire suddenly broke out. Oscar Brown, drums, and Art Edwards, bass, escaped.

Barnes 32 Years Old

Barnes' band included 12 men. Several were unaccounted for at press time. The leader got his start in 1926 with Detroit Shannon at Chicago's Merry Garden Ballroom and for two years worked at Ralph Capone's Cotton Club in Cicero, Ill. Barnes was married. He had no children. He was 32 years old.

Tries to Avert Panic!

Allen Barnes, brother of the leader, also escaped. He was taking tickets at the front door. Barnes recorded in 1926 with Jelly Roll Morton, had the first colored band to be booked by MCA, and studied under Fritz Schoepf and other prominent Chicago teachers.

Musician Liked Him

Many survivors said Barnes and his men continued playing in an heroic effort to avert a panic. But dancers rushed for the single exit. Many were trampled; at least 50, besides those burned fatally, were injured. Barnes' band for many years has played almost exclusively in the South on one-nighters.

Zurke Accused of Abandoning Family

Chicago—Police here were searching for Bob Zurke, the pianist-leader, last week after Zurke's estranged wife, Hilda, charged her former husband with child abandonment. A warrant for his arrest was issued by Judge Jay Schiller in Municipal Court. Zurke's wife, who is suing Bob for separate maintenance, claimed he is not complying with a \$45-a-week order for support of the two Zurke children. Zurke is working out of New York with his band.

Pitt's Shay Gardens Thing of the Past

BY MILTON KARLE

Pittsburgh—The Old Shay Gardens, one of the town's oldest nightclubs, will be torn down this week to make room for a parking lot for the busy downtown triangle.

Ordinarily this would have thrown Etzi Covato and his band out of a job, but Covato was part owner in the Gardens, and he grabbed a month's run in Cleveland for the band.

The HAMILTON LINE

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Bill Coleman Cuts Sides With Marsala

Bill Coleman, considered by Hammond, Panassié and others to rate way above many of the more famous trumpet men, made his return to wax last month at a session for General Records with Joe Marsala and His Delta Four.

Born 35 years ago in Paris, Ky., Coleman had to get to Paris, France, before attracting international attention for his horn work. His early work in this country included periods with Lloyd Scott, Cecil Scott and Luis Russell. In 1933 he went to Europe, recently returning to join Benny Carter. Titles made on the General session were two ten-inch blues (*Salty Mama* and *Wandering Gal*); a twelve-inch blues, *Three O'Clock Jump*, and an original, dedicated to Coleman with the title *Reunion in Harlem*. Pete Brown on alto, Carmen Mastron on

guitar, bassist Gene Traxler and blues singer Dell St. John (ex-Benny Carter, now with Edgar Hayes) completed the group. The discs will be released in May.

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Adjusts itself to the particular jaw formation of the player. A personal, "fitted" mouthpiece. There are vital differences in mouths.

It is as illogical to expect players to use the same rigid mouthpiece as to wear the same size hat or shoes. Fitall produces amazing results in improved tone and added range. No more sore lips or muscle strain. Why handicap yourself with a rigid mouthpiece? Fitall used and recommended by professionals and teachers. Students should start right with Fitall. For cornet, trumpet, baritone, trombone. Dealers or direct. Send for circular.

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—Courtesy Gus Koorie

Pinky's Back

Pinky Vidacovich, clary and sax man who got his start with the now-famous New Orleans Owls in 1922, is back with a new band at the St. Charles Hotel in New Orleans. Pinky, for five years has been musical director of WWL in the Crescent City, and can be heard on the Owls' old records (Columbia) of *Nightmare*, *West End Romp*, *Tampico* and others.

such as this one was, but last fall Barnes did a solo at Chicago's Savoy.

Watch May 15 Down Beat

Barnes was well liked by musicians. He was prominent in Chicago as well as all through the South.

Pictures of Barnes, his band and other details will be a feature of the May 15 Down Beat. Most of his sidemen lived in Chicago.

—Courtesy Gus Koorie

GUY LOMBARDO and His Royal Canadians

"SWEETEST MUSIC THIS SIDE OF HEAVEN"

Three of the famous LOMBARDO BROTHERS. Left to right: Lebert Lombardo, trumpet; Guy Lombardo, director; Victor Lombardo, baritone sax and bass clarinet.

MERT CURTIS (left), clarinet star and vocalist, uses a Conn 446-N wood clarinet.

YEAR AFTER YEAR Guy Lombardo's great orchestra continues to win outstanding public approval. In numerous nation-wide polls they have repeatedly won top honors for popularity. Featured on choicest hotel programs from coast to coast. Famous for their recordings and their fine radio programs, broadcast regularly over NBC networks. Press agent as "The Sweetest Music This Side of Heaven." Conn instruments are extensively used by this fine band because of their superb tonal qualities and all around excellence. Why not try a late model Conn. Ask your Conn dealer or write us for free book. Please mention instrument.

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CONN
BAND INSTRUMENTS

DUDLEY POSNICK (above) with his special bell-front Mellophone and made by Conn according to specifications furnished by Posnick.



FRED BIGMAN (above), fine saxophone artist, who uses a Conn 20-M tenor saxophone.



LEBERT LOMBARDO (left) and his Conn 484-N bass clarinet. Also uses Conn 12-M baritone saxophone which he has played for years.

GUY LOMBARDO (right) with his new 12-E trumpet with a unique bell of Conn. Has played Conn for many years.

ALL CONN TESTIMONIALS ARE GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE.

Delaunay in Trenches, Writes 'Jazz Not American'

BY CHARLES DELAUNAY

(Author of "Hot Discography")

These lines are written from "Somewhere in France" where for months in the mud and fog, man seems to have lost all relation to civilized life and appears to be slowly sinking into the primeval ooze.

Dear American friends, I hope you shall never know

what it is like thus to be deprived of all the things, music for example (for us, specifically, jazz), which had become a part of you in normal life. Such is the present plight of your obedient servant.

For then you will realize the full value of the first musical trickle from an old radio or a hastily-repaired family phonograph. You will learn to cherish the first notes of a solo by Louis Armstrong—a

voice seeming to come from a familiar world, now become distant although really it is within you, a world which was human.

Then, then alone, will you realize the profound meaning which may be attached to such a music as jazz, and you will recognize that it represents a social and artistic phenomenon of universal significance.

Contests for Drum Solos!

For there is something else to jazz besides the pretext for emancipation which permits you to abandon your Anglo-Saxon reserve, to assume the nervous, almost neurotic, characteristics of the jitterbug (the physical reaction of those who, although still young, lead too sedentary a life). Similarly, by equating jazz to a form of sport, you have created contests, rankings of soloists in which spectacularity (effect, outward appearance) and technique (artificiality) alone seem to count. You have started a competition for high notes and drum solos. You have fertilized the ground for the army of hangers-on, managers and publicity agents, who stage the great meets in the stadia (Randall's Island concert, etc.), draw up budgets of thousands of dollars to launch some new orchestra, and bargain in the slave market for musicians who are snatched away from rival orchestras by the promise of easy money.

Competition has its place but it must not be allowed to lead us to such extremes. How remote is this sort of jazz from the true music it was in its beginnings. How many real musicians have let themselves be taken in by the glitter of an artificial and ephemeral success and have sacrificed their

Arkansas' Gift to American Jazz



Neal Reid



Joe Bishop

Texas, Louisiana and Missouri have long been boomed as spawning grounds of America's best jazzman, but historians invariably overlook the rough mountain country of Arkansas which gave Neal Reid and Joe Bishop, among others, to music. Both are stars of the Woody Herman band. Reid, one of the nation's most underrated trombonists with a truly hot style, was born in Pine Bluff, got his start when he was 12 playing with Virgil Howard, and also worked with Dick Caine before hitting the big name brackets with Isham Jones. Jack Teagarden is his idol.

Bishop is a native of Monticello. He's played with the Louisiana Ramblers, Al Katz, Austin Wylie and Isham Jones. Like Reid, he's a charter member of the Herman herd. Besides writing *Blue Prelude*, *Blue Evening*, *Midnight Blue* and a dozen other fine blues, Joe's solid flugelhorn work adds guts to Woody's outfit. Bishop admires Armstrong and Pinetop Smith above all others and studies old records constantly. Both he and Neal are happily married.—DANNY BAXTER.

talent as well as the future of the music for which they once lived!

I see you smile, my American friends, at the idea that we, poor Europeans without skyscrapers or great orchestras, should proffer our opinions about a music which you have created and which you, rightly enough, should know best of all.

However, there is nothing very unusual in one's not noticing the evolution of a phenomenon bound up in his every-day life and his national habits. It is easy to miss the woods for the trees. While this new Art, as we freely admit, was born in the United States, in New Orleans to be exact, it is not altogether surprising that all its originality and promise were first discovered by the intellectuals of "old" Europe, the French artistic Avant-garde to be specific. And this discovery took place more than 10 years before such enterprising businessmen as Irving Mills appeared on the scene to exploit this new art by urging it to its most improper and mediocre exhibitions.

And jazz is not white, nor black, nor Jewish, nor Aryan, nor Chinese, nor American! It was born, so they say, in New Orleans where several human civilizations are mingled: French-Spanish culture, still thriving in Louisiana, from which jazz derives its artistic sensibility and wit; Anglo-Saxon culture which descended the Mississippi, bringing along its spirit of methodical precision and coolness; and the epic temperament of Negro Africa, whence jazz draws its youth, vigor, and enthusiasm.

Jazz is an Art so long as it is created by Artists, so long as its

creation is free and sincere.

New Music, new Art—jazz was these because it was a symbol of man's emancipation, because it had the instinct to abandon the ties, conventions, and all the draperies of an Art mummified by scholastic routine, because it had the strength to find in itself its inspiration and means of expression. Jazz is an Art because great artists such as Bechet, Armstrong, Bix, Teck, Noone, and Harrison, knew how to create an original music from improvisation—the simplest, most direct, and most human of musical forms—and swing, an entirely new element.

Tex Beneke says: "It's a real pleasure to play my Martin Tenor Sax!"

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No Fiddles for Whiteman on 'When' Record!

More 1928 Discs Listed by Scholl

BY WARREN W. SCHOLL.

(Part 4)

ONE of the first Paul Whiteman recordings made without any violins in the instrumentation was his Victor 21338 discing of "When," arranged by Tom Satterfield and cut March 12, 1928, and featuring hot solos by Izzy Friedman and Trumbauer, some screwy scat singing by Harry Barris, and two short solos by Beiderbecke. Two versions of this have been released and the record now is available in the Bix Victor album (25367).

Victor 21365—"When You're With Somebody Else" (rec. Feb. 29—arr. Challis) and "I'm Wingin' Home" (rec. Mar. 12th—arr. Satterfield)—Unpretentious Whiteman, these. Eight bars of Tram on side A, and vocal chorus by Bing Crosby and trio on reverse.

Victor 21388—"My Angel" and "In My Bouquet of Memories" (both rec. April 21st—arr. Grofe). Chet Hazlitt's sub-tone clarinet featured strongly on each side. Vocalist Jack Fulton takes a chorus on both numbers.

Victor 21389—"My Pet" (rec. April 22—arr. Challis) and "I'm Afraid of You" (rec. April 21st—arr. Satterfield). "My Pet" is a great piece of arranging in anybody's language. Challis was about 10 or 12 years ahead of everybody with originality of ideas here, and this record proves it. Crosby and the Rhythm boys do the vocal chorus. Bix leads the brasses in a worked out passage for part of final chorus, leading up neatly to an 8-bar spell by the unique Mr. Tram. Reverse is adequately presented, with Crosby turning in another excellent early vocal chorus.

Victor 21398—"You Took Advantage of Me" (rec. April 25) and "Do I Hear You Saying" (rec. April 24th—both arr. Satterfield)—First side has been reissued in the Bix album (25369) on the strength of an immortal hot "chase" chorus between Bix and Tram. Crosby and trio vocalize. "Do I hear" is a capable Satterfield job, featuring vocal by Crosby-Rinker-Gaylord, and a crazy chorus by Tram.

Victor 21431—"Dancing Shadows" (rec. April 22nd—arr. Grofe)—Although this is an inane novelty number, the Whiteman record features two unusual spots by Tram accompanied by humming from Rinker-Gaylord-Crosby-Fulton) and hot trombonist Bill Rank.

Victor 21438—"Louisiana" (arr. Challis) and "Dixie Dawn" (arr. Grofe—both rec. April 23rd)—"Louisiana" has been reissued (different master—25369) in the Bix album not only because Bix



302 Pounds of joviality, Paul Whiteman looked like this in 1929. PW was on a flying kick at the time and posed for this shot near the cockpit of an old J-5 Travelaire.

takes a beautiful half chorus (bell in derby) toward end of the record, but also because the Challis arrangement is exceptionally fine. Tram leads the saxes in opening chorus, and Crosby plus Young-Fulton-Gaylord are featured in vocal chorus. "Dixie Dawn" is a choppy Grofe arr. with few tricks and not too much originality. Skin Young sings.

Victor 21453—"It Was the Dawn of Love" (arr. Satterfield—rec. April 22nd). Tram is featured to novel effect in first chorus, Crosby takes the vocal chorus (aided by trio), and the two-piano team of Roy Bargy and Lennie Hayton (who had joined the band by now) makes its initial appearance with Whiteman on this record.

Victor 21464—"Sugar" (rec. Feb. 28th—arr. Challis) and

"There Ain't No Sweet Man" (rec. Feb. 8th—arr. Satterfield). First side is entirely instrumental and features Bix in a couple of spots. Tram also takes off for 8 bars in the last chorus. "Sugar" is available in the Bix Album (25368—different master). Reverse is very unusual, featuring tympani to great advantage in last chorus. Crosby and rhythm boys do the vocal; Bix leads the whole band for first chorus, and takes 8 bars hot solo immediately following a moving 16-bar solo by Tram. This side is also available in recent issue (25675—different master).

Victor 21599—"Three O'Clock in the Morning" (rec. Aug. 19th, 1926) and "Oriental" (rec. Feb. 9th, 1928)—Note the wide discrepancy in recording dates for these. Both are of rather straight nature.

Victor 21678—"Grieving" (rec. April 24th) and — Straight waltz, features sub-tone clarinet.

Victor 21731—"Whispering" (rec. Feb. 15th) and "Japanese Sandman" (rec. Feb. 7—both Grofe arr.)—Parts of these arr. sound modern, even today. No hot stuff though (the general rule most Grofe arr.), just well-worked-out ideas that could easily pass in 1940.

Victor 21796—"By the Waters of Minnetonka" and "Meditation from Thais" (both arr. Grofe and rec. Feb. 9th). To show how old the "jazzing the classics" idea is, these two sides were re-recorded as revivals of something that Whiteman had been doing ever since 1920. Straight forward material.

Victor 21878—"San" (arr. Challis—rec. Jan. 12th) and "Poor Butterfly" (arr. Grofe—rec. Feb. 7th)—This record was never released until December 1932 for some unknown reason. "San" features just

a few picked hot men from the regular Whiteman band—Bix-Tram—J. Dorsey—Chas. Margulies—Carl Kress (making his first N. Y. record date), Bill Rank-Min Leibrook (brought into the Whiteman fold at Bix's recommendation)—Matty Malneck—Hal MacDonald and Bill Challis (piano). Bix predominates throughout, but there is one sad lapse in the record where Malneck and Kress try to do a Venuti-Lang in a sad violin-guitar hot chorus. "Poor Butterfly" is of the "sweet" variety, featuring sub-tone clarinet (Hazlitt), Jack Fulton vocal, etc. Not to be overlooked, however, is the 8 bars of muted trumpet by Chas. Margulies in the closing chorus. Here is the reason why Margulies today is rated the best straight trumpet player in the business.

Victor 218105—"Love Nest" (rec. Feb. 10th—arr. Challis) and "My Wonderful One" (rec. Feb. 13th—arr. Grofe). This record also was withheld until Dec. 1932 before it was first released. Best reason for recommending "Love Nest" is 8 wonderful bars by Bix, in the final chorus.

Victor 24104—"Kammenoi Os-trow" and "March Slav" (both arr. Grofe)—I include these for the curious reason that although recorded back in spring 1926, they never were issued until January 1933. Neither is anything worth writing home about.

Supplementing these 10" dance records are a few 12" records that represent the Whiteman Concert orchestra pretty well. Inasmuch as

this group gave so many concerts, I'll have to include these major efforts along with the dance material.

Victor 25828—"A Rhapsody in Blue"—pts. 1 and 2 (Gershwin at the piano)—I add that the Andante movement has since been identified as theme song of White (Modulate to Page 20)

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10 Years of Bum Raps Hound Horace

BY TED TOLL

The hopeful handful who know his ability have been watching and waiting for ten years. Now again Horace Henderson, for the dozenth time, is on the threshold of recognition. His band has waxed its first sides for Columbia's Vocalion label, thanks to John Hammond.

But for the dozenth time it looks as if his big brother Fletcher's

corner on the family's share of prestige will beat Horace back into the insignificance that has mired him for a decade.

Since 1927, when he organized his first band, Horace Henderson has developed into one of the finest arrangers in the realm of hot



Horace Henderson

music. But who knows it? Even to the initiate there has been only one Henderson in the jazz world. Horace? Who ever heard of him?

Not very many. And in the past few weeks we've had a recurrence of reasons why. When Hammond signed Horace's Chicago band to record a few weeks ago, his handful of followers were thrilled that their long cherished hope was coming true. Horace Henderson was to come into his own.

Fletcher Gets Billing

But astute John Hammond, now associated with a business concern, must recognize the value of having the name Fletcher Henderson on a record label. So it is a simple matter to have Fletcher on the scene when the records are made

by Horace's band. Because then, you see, the labels can read, "FLETCHER HENDERSON Conducting Horace Henderson's orchestra."

For the purpose, Fletcher needn't have been anywhere in the vicinity of the recording studio. Actually he was, but his activity in the session didn't consist of any more than stomping off the tunes. From just as they had been playing them every night in Chi's 5100 Club for weeks past.

"Press Releases Unfair"

After the masters were made, Columbia's press department sent out a release to lord only knows how many papers here and abroad. The opening paragraph led off, "Fletcher Henderson's brother Horace has been signed . . . etc."

A great break for Horace, isn't it?

And the second sentence reads,

in part, "His (the band's) first sides, *Kitty on Toast*, and *Oh Boy I'm In the Groove*, arranged and conducted by Fletcher . . ."

That should help immeasurably to keep the last traces of Horace's ability thoroughly squelched. Especially since both tunes actually were written, arranged, rehearsed, played AND conducted by Horace, NOT Fletcher. The same paragraph did state, though, that "Pianist Horace . . . has one of the most unusual swing bands of recent years."

They call him "Giant" before he was born. He was known as a hand a thin man remained a stranger to top jazz until Don was Piedmont, a musician's touch, incidentally Redman was held of by studied at the Conservatory.

They call him "Giant" before he was born. He was known as a hand a thin man remained a stranger to top jazz until

Don was Piedmont, a musician's touch, incidentally Redman was held of by studied at the Conservatory.

Started

Redman's the now-famous Pickers group and arranged list of attorney the early band split was a natural out on hi

Dirty Jerk Victoria

The following was written by Ted Lester—EDS

My attention to an article in your issue of April 1, 1940. The certain reader character market at

Please us mine is ier than the command to say that our opinion

Disc

Natural whether it pers, there is no action as to is funny to salacious but wrong, but group who definitely permanent record industry records such an op

As mentioned Ted has done article, an particular could give I am, however, by his reference which him "through Victor." The bel B-6007 Mama, Le Ruby Gla Tell) along cut from 1937, at which rather general our catalog

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DAN RODMAN — with Phil Dooley and his orchestra. For three years now Phil Dooley's excellent small combination has been playing in the swank Empire Room of Chicago's Palmer House. "We don't use percussions," says Dan Rodman, "so it takes a solid and precise bass tone to cut through the dining room noise and establish the beat. For real power plus beautiful tone I've found nothing better than my KING String Bass."

WALTER MAJOR — with Blue Barron and his orchestra. One of the year's sensations in the sweet band classification, the Barron band through its radio broadcasts and RCA Bluebird recordings has become one of the biggest money makers in the business. Walter Major blends with the brass choir and punches out solid rhythm with his new KING Rotary Valve Bass Horn. He says, "it can't be beat for broadcasting and recording work."

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Fletcher Henderson

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Already the crack of the bat and the yell of the spectators are being heard on sandlot diamonds throughout the United States. Many dance bands have ball teams which vie with other bands.

Down Beat wants to know about the games being played by the bands. Send us your scores immediately after each game, with details about the leading hitters, poorest fielders, winning pitchers, etc. Follow results of games in *Down Beat*. Address your sports letters carrying results to "Sports Editor" of *Down Beat*, 608 South Dearborn, Chicago. We'll do the rest. And include pictures, if you can!

Car Turns Over, Jack Teter Okay

BY SIG HELLER

Milwaukee—Although their car last month jumped and rolled down a 30-foot embankment, turning over at least seven times, Jack Teter, singing maestro on WTMJ's *Song Doctor* show, and his wife escaped without a scratch. They were returning from Minneapolis. The car had first been hit head-on by another that skidded around a curve. It was totally demolished. Teter is convinced he's living on borrowed time.

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Men Behind the Bands

★ Don Redman ★

BY D. E. D.

They called him the "Little Giant" before he had his own band. He was still the "Little Giant" after he became internationally known as a leader. And today, his band a thing of the past, Don Redman remains a "Little Giant" as an stranger for many of America's top jazz units.

Don was born July 29, 1900, in Piedmont, W. Va. His father was a musician (talented enough to teach, incidentally) and so young Redman was still a tyro when he got hold of his first saxophone. Don studied at Storer College and later ("because I thought I should learn more") at the Detroit and Boston Conservatories of Music.

Started with McKinney

Redman's first break was with the now-famous McKinney Cotton Pickers group. His alto playing and arranging ability attracted a lot of attention from musicians in the early 1920's, and when the band split a few years back it was a natural step for Don to go out on his own. He wrote his

theme, *Chant of the Weed*, and it still rates among the best descriptive jazz compositions. Only a few months ago he recorded it (again) for Victor.

Don's band lasted seven years. Two months ago he disbanded it because it was never a spectacular success commercially and because he had too many demands for his distinctive arrangements. Paul Whiteman recently has been using much of Don's stuff. Jimmy Dorsey, unknown to many in the trade, also has several of Don's

works. One of them is *Deep Purple*, which proved to be Dorsey's best-selling record in 1939.

Plenty Busy Today

Redman as early as 1926 was writing arrangements in the jazz idiom of 1940. Years ahead in his ideas and conceptions of jazz music, Don's work oftentimes went unnoticed as the public danced to the slap-tongue clarinet malarkey of Ted Lewis, the nasal whinings of Rudy Vallee and similar mis-carriages of the 1920-30 era.

Today, Don lives in New York. He keeps busy. As one of the most talented of the "men behind the bands" fraternity, Redman says he doesn't mind staying in the background after years of fronting a band out on the boards in the spotlight. Shaping arrangements is his favorite pastime anyway.



Left Out in the Cold were Claude Thornhill and his whole band on the third night of their Casino engagement in Hartford, Conn., recently when the promoter skipped out and the owner padlocked the door. Snapped shivering in the snow by *Hartford Times* photog Stewart Holbrook were, seated, Joe Aguanno and chirpie Jane Dover, and standing, left to right, H. A. Tennyson, Jack Fay, Judy Burke, Bill Motely, Tasso Harris, John Nelson, Dale Brown, Bob Spentall, George Paulson, Bob Jenney, Hans Russum, Barry Drewes and Thornhill. Pic courtesy of Mary Gilbertson.

which has gone into the catalog since that time and I do think it rather unfair of Ted to associate us in the 1940 picture with a painting which we evidently had on exhibition over two years ago. I know that this was unintentional on his part and was undoubtedly done to prove a point with which I have already agreed.

My best personal regards, and congratulations to Ted on his courage in tackling this question and I trust that the article will result in much good to the industry generally.

FRANK B. WALKER

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New Type Radio Sets Will Smack Trick Bands—Savitt

New York—"If the radio frequency modulation theory, now being propounded before a Senate investigation committee, is successful in its development, then a lot of sidemen in the popular bands of today had better start looking for other jobs soon," says Jan Savitt.

Savitt, because of his close connection in radio work as pilot of the studio band at KYW, Philly, has delved pretty deeply into radio engineering principles. He says this is a very revolutionary step in the direction of eliminating some very excellent bands without intending to.

"This system is great for musical organizations without novelty and trick effects but for a stylized working unit it is very bad," says he. "Frequency modulation as propounded today, varies the frequency of the radio waves and keeps the intensity of the signal constant. Highs and lows in music, heretofore very hard to produce, will now be heard with remarkable and astonishing clarity. Thus, orchestras which have become popular on the basis of tricky effects will now have to compete with the more legitimate competitors on the basis of straight musicianship."

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ARE YOU NEXT? WHAT'S TO BE DONE?

SCREAMING WITH PAIN, trapped in a flaming bus, a midwestern band leader was burned into unconsciousness a few months ago. The boys in his band thought he was dead when they pulled his blazing body from the smoking wreckage. For weeks he has lain in a hospital, his legs suspended in the air in a tent heated to 110 degrees!

Trapped in Flaming Bus Every 24 hours doctors drain a pint of pus from his running sores.

Today his entire body is one huge scab. His nerves along the lower spine, down through the left hip and leg, are not functioning. Unless those nerves come to life his leg will have to be amputated. He needs expert medical attention, either at Rochester or Arvigs Clinic in New York.

But that's only part of it. He lost \$2,500 in the fire. His band broke up. He has sold everything he could to raise money and has spent \$1,600 on doctor's bills. He's flat broke now and depressed. His wife is desperate. **WHAT'S TO BE DONE?**

You've Got to Be Dead to Get Aid! That's the tragedy of it. Friends rally with contributions. But that's no cure. At best, it's only temporary assistance. Insurance? You've got to be *dead* before you get any help there. And that's too late, except for the wife and kids. Systematic savings?

Hospital and doctor bills in a few weeks can wipe away several years' savings. Even if you've been lucky enough to have any extra to save.

WAIT—DON'T STOP READING! This leader six months ago would have laughed had anyone walked up and said: "Al, next month you may run in the ditch with your car and burn alive." Al probably would have chuckled again if he was told "Maestro, Death will take a holiday. You will BURN WITHIN AN INCH OF DEATH AND THEN LINGER IN EXTREME PAIN JUST ON THE EDGE OF LIFE." If Al Sky, the leader, read in *Down Beat* the story of the musician whose head was scalped last month when a Packard ran off the road, he would have been touched. If Al had read about Joe Manzone's piano man having his neck broken in a motor wreck, and Manzone getting a fractured collar bone in the same smashup, Al would have winced. And here are other recent accidents Al might have read of in *Down Beat*:

South Bend, Ind.—Americo Montanari, trumpeter in Ray Winter's band, fractured skull in auto crash in April.

Jackson, Tenn.—Hollis Saunders, old time boogie pianist, killed instantly when struck by train.

Chicago—Russ Fisher, tenor man with Jimmy McPartland's ork, broken collar bone and other injuries when the motorcycle he was riding crashed.

South Bend, Ind.—Bill Moore, trumpeter with Jack Conners' band, crashed into a locomotive, fracturing his skull.

Los Angeles—Carmen Lombardo, thrown from a horse, received severe head injuries.

That's enough. They are all true. Al Sky might have been shocked and perturbed by the irony of life that could rob you of health and success without warning.

BUT LIKE YOU AND ME, THIS MINUTE, he was so busy with his own problems of survival and success that he did not think of himself being in such accidents. **THE IDEA SEEMED SO REMOTE to HIM.** Riding along the highway, on his way to play a job, confident and pleased with his rising popularity, happy with his band, anxious to get on the job . . . and then . . . **AN UNFORSEEN ACCIDENT BLOTS IT ALL OUT.**

Al Sky hadn't sinned anymore than you or we. He wasn't in bad health. It wasn't carelessness. **IT WASN'T AL'S FAULT, BUT IT HAPPENED TO HIM!** That's the unpredictable irony of accident. **YOU MAY BE NEXT.** A year ago more than 100 musicians were playing in bands, suspecting nothing. Today all those musicians are flat on their back, injured. Or ill. All the precautions in the world sometimes are of no avail. Often it is someone else's carelessness that destroys us.

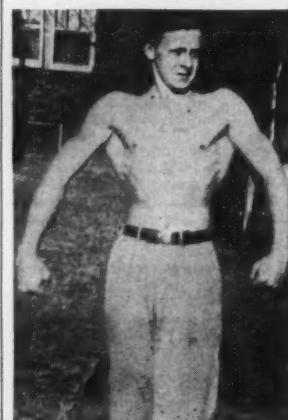
It is the eventuality that we must be prepared for! The next 12 months may reveal another 100, or even 500, of us laid up in much the same manner. Whether it be you, or you, or your best friend, let's do something about it.

Here in Chicago, one of the most progressive unions in the world has solved it this way:

The engravers keep a fund active, and when one of the union's members is injured, or becomes ill, and can't work, he is given a regular salary (approximately \$25 a week) as long as he is unable to work. The money for this fund comes out of the members' dues. For years it has proved extremely successful.

Why can't the American Federation of Musicians do the same? Why can't the income from traveling bands (tax money) be used to get a fund going which would insure some sort of income for its injured mem-

Musicians Off the Record



Bill Trumbauer, 18-year-old son of Frankie Trumbauer, is a muscle man, and proves it here. His dad is busy shaping up his newest band in Chicago—a band which features Tram's hot C-Melody sax. Tram has been recording for *Varsity*. Pic courtesy Ed Flynn.

H. E. White New Company Head

Succeeding the late Henderson N. White as president of the H. N. White Co., manufacturers of musical instruments, will be his brother, H. E. White, who was associated with his brother and the White firm for 40 years.

The brother, a sort of "silent partner" in the firm down through the years, although extremely active at all times, now takes over the entire company—one of the largest in the world.

RAG-TIME MARCHES ON . . .

TIED NOTES

SAVITT-STILLWELL—Jan Savitt, the band leader, and Barbara Stillwell, his secretary and frequent vocalist, in New York April 8.

ELKINS-HATFIELD—Owen Elkins, tenor sax with Chie Scoggins ork, and James Hatfield, pianist, recently in Mississippi.

TOMPKINS-COTY—Eddie Tompkins, former Jimmy Lunceford trumpeter, and Carol Suzanne Coty, in New York March 30.

LAWRENCE-CLAYTON—Brian Lawrence, the Australian band leader, and Jill Clayton, dancer, in London, England, a month ago.

PEABODY-KAUPANGER—Eddie Peabody, the banjo wizard, and Ragna Kaupanger, airline stewardess, last month.

NEW NUMBERS

MOORE—Robert Edward, 8½ pounds, born to Mrs. Eddie Moore in Ithaca, N.Y. a month ago. Dad is the band leader.

BRISCOE-COTY—Edgar Briscoe, formerly of Eddie Koty's band, and Carol Suzanne Coty, in New York March 30.

LAURENCE-CLAYTON—Brian Lawrence, the Australian band leader, and Jill Clayton, dancer, in London, England, a month ago.

PEABODY-KAUPANGER—Eddie Peabody, the banjo wizard, and Ragna Kaupanger, airline stewardess, last month.

WILDE—Miriam Coral, 6 pounds, 14 oz., born to Mrs. Ram Wilde in Merritt hospital, Oakland, Cal., early last month. Dad is the band leader.

MORFIT—John Mason, 9 pounds, 6 oz., born to Mrs. Garry Morfit in Presbyterian hospital, Chicago, recently. Dad is Garry Moore, emcee on Ted Weems' Beat the Band show on NBC.

GOODWIN—A son, 7 pounds, born to Mrs. Sid Goodwin in Philadelphia recently. Dad is drummer with Earle Moyer's band at Cathay Tea Garden there.

LAMB—Scarlett Lane, born April 10 to Mrs. Drexel Lamb at Foot hospital, Jackson, Mich. Dad is the band leader.

GOODWIN—Scarlett Lane, born April 10 to Mrs. Drexel Lamb at Foot hospital, Jackson, Mich. Dad is the band leader.

ROQUELLAS—Mary Coyle Rosquellas, former Ziegfeld girl, from Adolfo Rosquellas, band leader known as Pancho, in Lincoln, Neb., recently.

DIAMOND—Lon, 48, president of Famous Music and Paramount Music, of a heart ailment last month while attending Orrin Tucker's opening at the Waldorf Astoria in New York.

PEREZ—Chuy, trumpeter and leader of Latin-American combos, of an acute psychosis resulting from an unexpected release from an engagement last month.

TOLAND—L. C. 35, pianist and producer, at his home in Houston, Texas, recently.

bers—members who have been paying dues right along? As it is now no provision is made for musicians suddenly made unable to work by accidents.

It's an idea which merits a study by the AFM and its members. It's an idea which every musician would subscribe to. It's an idea which could be put into practice in June when the union assembles in Indianapolis for its annual convention. Any one of us, remember, could be in Al Sky's place!

Musician who care to send donations to Al Sky, the leader, should mail them direct to him at Montevideo Hospital, Montevideo, Minnesota. Every dime helps. Down Beat and several of Sky's friends already have contributed. —EDS.

Add to "Irony Of War" Stories

Chicago—One week after the Nazis marched into Norway, *Down Beat* received two letters from Oslo newscasters asking that their shipment of *Down Beat* be increased. One was dated March 9; the other, March 13.

Down Beat on April 16 mailed the dealers in Oslo extra copies of the April 15 issue, members of the staff here, at the same time, wondering what will become of them. Are Hitler's soldiers jazz fans?

Immortals of Jazz

Francis (Muggsy) Spanier, born November 9, 1906, in Chicago, got his nickname from Louis Armstrong, who still calls him "Kid Muggsy." Muggsy studied with Noah Tarantino and got his first pro job with Sig Meyer's outfit. Later he played with Floyd Town, Ted Lewis, Ben Pollack and Ray Miller. Around Chicago he gained fame for his cornet style in sessions with Teschemacher, the Dodds, Joe Oliver and other "greats" of jazz. Muggsy went to Europe with Lewis and astounded foreign critics with his ability. Illness laid him low in 1938 (I thought I was dead three different times, he says) but he finally recovered, organized a new "ragtime" small band, and reinstated himself among the nation's best. Muggsy admires Bob Crosby's band above all others and Armstrong is his idea of a perfect soloist. Right now he's struggling to reorganize his band, meanwhile recording for Bluebird, Commodore and HRS.

Down Beat nominates Muggsy for its "Immortals of Jazz" honor not only because of his musical talent, but because he remains one of the most likeable, inspiring and deserving leaders in the business.

D. E. D.

CHORDS and DISCORDS

Johnny Dodds in Tribute to Wife

Chicago

To the Editors:
 I am grateful for being honored in *Down Beat's* "Immortals of Jazz" column recently but am sorry you didn't tell about my wife, whom I married two years ago and who has nursed me back to health faithfully. I owe my life to her and wish you would mention this. Thank you sincerely.

JOHNNY DODDS

* * *

Theis is from Cincy!

Denver

To the Editors:
 Henry (Red) Theis, mentioned in the April 1 Denver column, says he is of the Cincy Theis family and wants to know why the parenthetical addition to my notes was inserted. The famous Cincinnati band leader, Henry Theis, was Red's uncle.

C. M. HILLMAN

* * *

We mistakenly assumed that pianist Henry Theis, whom Denver correspondent C. M. Hillman mentioned in his dispatch to the April 1 *Down Beat*, was not related to the Cincinnati musical family of the same name. So we inserted a parenthetical statement to that effect in Mr. Hillman's copy. We apologize to both Mr. Theis and Mr. Hillman for this slip.—EDS.

Ozzie Nelson Starts Uproar in Montreal

Montreal, Quebec

Dear Editors:

Ozzie Nelson's opinions of Jazz Musicians vs. Symphonic Musicians has aroused quite a rumpus in Montreal circles. Though we have in mind it is a one-man opinion, he shouldn't have voiced it through *Down Beat* where thousands of people read it. Ozzie may be a swing artist and a few more who are tops but in no way can we compare them with symphonic musicians, especially by putting it down so crude "Dance Band Musicians Are Better Musicians Than Those Who Play Symphony." There are men who cannot distinguish

one note from the other, yet are top-notchers in the trade, while on the other hand, you must know music to sit in with a symphonic orchestra, put aside being a top-notch. Certainly it's only natural that there should be a few good swing musicians from the many thousands who with a little practice would be as good as a symphonic musician.

MURRAY GORDON

* * *

Dexter Gets Slapped!

Paint Rock, Ala.

To the Editors:
 Just read the latest blurb by your alleged critic Dave Dexter, Jr. If I were booking Jack McLean through the south I can think of nothing that would recommend him more highly than to say he sounds like Jan Garber. In spite of Mr. Dexter's opinion of the Garber style Jan can still pack them in in this neck of the woods and I do mean pack. . . . When a booker around here books a name band for a one-night stand, they worry over whether or not they will break even, unless it's Garber, then they worry over floor space. Two days ago Jan played in Columbia, Tenn. The most prominent thing advertised after Jan's name was the fact that they would have an acre and half of floor space. (The biggest objection to Garber dances around here is the crowded floor.)

I am afraid, however, that McLean's imitation of Garber wouldn't prove satisfactory. Especially that of the singers. In my opinion, Lee Bennett is THE TOPS. Fritz Heilbourn will be hard to equal in his style, and if he has a singer that can approach Dallas Wilson in either looks or voice, he is worth going a long way to hear. Even should he be able to equal Lee, Fritz and Dallas Wilson, Jan would still have him topped by one Rudy Rudisill. My suggestion for better radio entertainment is MORE JAN GARBER.

—PORTER HILL

* * *

Newt Perry Isn't a Jerk or a Local Boy

New Haven, Conn.

To the Editors:
 I want to thank you for the nice comment in *Down Beat* magazine, especially since it caused our present contract with WICC to be extended. I regret very much that Mr. Dunn let the words "jerk local leader" creep into his article. (Modulate to Page 13)

Jazz

Spanier, 906, in go, got n i c k e from Arm g., who calls him Mugg. Mugg ed with Tarin and got first pro with Sig he played Lewis, Miller. ed fame sessions Dodds, "greats" Europe ed forlily. Ill. 1938 (I the differen new "rag- instated n's best. Crosby's and Arm perfect strug s hand, or Blue HRS. Mugs "hon is musi is re likeable, leaders

D. E. D.

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RAY MCKINLEY—with the amazing new Will Bradley band. He's a "drummer's drummer" in every sense of the expression. There's scarcely a name band leader in the country who hasn't propositioned Ray. Formerly featured with Jimmy Dorsey, he is now co-starred with Will Bradley. SLINGERLAND equipped? Ask him!



MAURICE PURCELL—with Glenn Miller. Miller gives much of the credit for his sensational success to his fine rhythm section centering around Purcell. Formerly featured with Red Norvo and Tommy Dorsey, he is one of the most sought-after sheepskin pounders in the business. He has played SLINGERLANDS for years.



BUDY RICH—hardly out of his teens, Buddy has literally been astonishing drummers with his flashy stick work plus his ability to maintain an unvarying tempo. The youngest name drummer in the business, he has already played with Joe Marsala and Artie Shaw and is now beating it out for Tommy Dorsey. He's on the beat with SLINGERLANDS.



GENE KRUPA—The best judge of any musician is another musician. Gene has won every major popularity poll for drummers since they started having them. He's tops with American musicians, but no wonder—he swings with powerhouse solidity, yet he's one of the finest rudimentalists in music today. Gene takes his drumming seriously and as the leader of one of the country's ace bands, he has a reputation to uphold. He needs the best drum equipment available—SLINGERLAND "Radio Kings!"

DRUM ACES OF RADIO

Did you ever stop to think how many of the name bands you catch on your radio each night are backed up by SLINGERLAND "RADIO KING" drums? Look back on previous SLINGERLAND ads. You'll find a list that contains literally the "Who's Who" of percussiondom—men like these shown here and Dave Tough with Bud Freeman, Ralph Hawkins formerly with Harry James and Artie Shaw, Bob Spangler with Vincent Lopez, Frank Sehrer with Dick Jurgens, Dave Gray with Clyde McCoy, Jesse Price with Harlan Leonard, Howard Bruno with Ozzie Nelson, etc.

And consider the great air shows that feature these bands—Glenn Miller on the Chesterfield show, Tommy Dorsey on Raleigh-Kool for two years and the others broadcasting nightly on coast to coast hookups—NBC, CBS, and Mutual.

Take a tip from your radio dial and hop down to your closest dealer to find out why the nation's greats "ride" on SLINGERLAND "RADIO KINGS." In the meantime, drop us a line direct and we'll be glad to send you a FREE COPY of our new 98 page catalog, chock full of pictures of famous drummers, the latest in drum equipment, etc.

Ten cents in stamps will bring you an 8x10 inch action photograph of any of these SLINGERLAND artists.

CLIFF LEEMAN—with Charlie Barnet.

Put a rock tempo in Cliff's capable hands and it stays there. He's the "action man"—the most valuable type of musician who according to solo ability to cooperative precision. He's been with the best, too—Artie Shaw, Tommy Dorsey, Jan Savitt and now Charlie Barnet. And he's a SLINGERLAND man!

Slingerland

Critics in the Doghouse

(From Page 3)

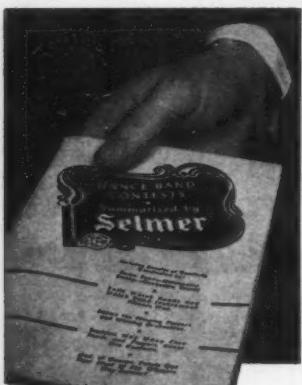
BY BOB STRONG

of the jazz solos and the lead on sectional work of this type.

The rhythm section fills out the band with the same all-around ability. Kastner, whom I've already mentioned, on guitar and doubling violin; "Skip" Nelson plays great rhythm bass, yet would be a credit to any fine concert orchestra; Bill Otto plays everything from Bach to Boogie-woogie on piano and is an outstanding accompanist as well, and finally, Augie Thielman is one of the few drummers I've ever known who could lift a band with his rhythm and still play the most difficult show.

Also Uses Vocal Quartet

For vocals, we have Sid Reid doing a fine job with the ballads, Jack Read doing novelty songs, a



A Gift to You

if you play SAX CLARINET or TRUMPET

"Dance Band Contests" summarizes results of polls conducted by leading magazines. In addition to showing which bands and players won, it frankly tells why many fine players never win. You'll be interested to note the surprising differences between various polls. Easy-to-read charts go back to 1936 and trace the progress of leading bands.

Pictures of 100 winning players.

7 Exclusive charts.

Complete contest results for sax, clarinet, and trumpet.

Proves Selmers Predominate

With data taken from the official records, this booklet proves that Selmer players predominate among the contest winners. Most of the information has never been compiled under one cover before. It includes page after page of important data that should be known by every player.

Edition Limited
"Dance Band Contests" will not be reprinted after our first edition is gone. Over 30,000 copies have been distributed already. Make sure of getting your copy by sending the coupon, a postcard, or a letter right now! Sent only to players of saxophone, clarinet, trumpet, or cornet. Mention which you play.

Selmer Dept. 1516 Elkhart, Indiana
Send Free Dance Band Contests Blkt.
Name _____
Address _____
City and State _____
I play Saxophone, Clarinet, Trumpet, Cornet.
(Encircle Your Instrument)
SELMERS WIN with the WINNERS!



Delovely chick with Sonny Burke's band in New York is Lynne Sherman, shown here ironing out some new arranging wrinkles. Miss Sherman records with Burke's band for Vocalion. Pic courtesy of Ed Flynn.

quartet composed of Blewett, Walen, Read and Hoffman and ensemble numbers such as "Hawaiian War Chant" and "Wouldst Could I But Kiss Thy Hand, Oh Babe," sung by the entire band. Dick Maltby and I do most of the arranging, with help now and then from Charlie Shavers of the John Kirby band. Harry Stone does the college medleys and vocals for the commercials. While we are not a so-called "style" band, we do talk over each number before it is arranged and try to feature certain characteristics which will make the band recognizable. Also, we go in more for sectional work rather than too many solos.

We think the Bob Strong band is on the right track.

Down Beat's editors will appreciate your mentioning Down Beat when replying to advertisements in our sheet.

HOT SOLOS

Exactly as Recorded

Goodman, Bergeron, Hedges, Alto, Clarinet and Trumpet only. Send dime for sample copy. Mention instrument.

Dick Jacobs 245 W. 34 St., N. Y. C.



WIND-INSTRUMENT PLAYERS!

Professionals or Beginners on Brass or Reed Instruments

If you require assistance with any playing problems, your solutions are to be found in

M. GRUPP'S

First Guide to Natural and Correct Wind-Instrument Playing. "In The Name Of Wind-Instrument Playing."

This book will enlighten you as to how wrong-playing habits are acquired, how these create all forms of playing difficulties. There are also instructions for the elimination of wrong lip formations, poor lip flexibility, wrong breath control, bad tone, wrong tongue attack, inferior range, mouthpiece complex, lack of endurance, sore lips, lack of confidence in playing, etc.

WRITE

for further details concerning the contents of this "first-of-its-kind" book, and for information on how it is possible to fit a brass mouthpiece to one's requirements and satisfaction. Also available "How To Play The Bassoon," a booklet of Mr. Grupp together with some of today's most outstanding wind-instrumentalists, in their accounts of the worth of the M. Grupp method of teaching natural wind-instrument playing mailed free upon request.

172 W. 48th St., New York City M. GRUPP STUDIOS Telephone: BRYANT 9-9256

Exclusively by

None Injured in Earl Hines Crash

BY IRMA WASSALL

Wichita, Kas.—Although no one was hurt, Earl Hines and the boys were well shaken up when their bus ran off the road on the way from St. Louis for a one-nighter here last month. The Negro dance they played was held in a second floor ballroom whose floor got to sagging with the solid heat of the band. It was summer hot, so hot that the calcined walls of the band shell sweated.

Jerry Pettit's 13-piece came direct from the Cosmopolitan hotel in Denver to open at Green Tree Inn, which has been enlarged to accommodate 300 more persons at tables.

We ever have, and without having any prima donnas I've still got some standout men. Paul Collins on drums, coming to us from Bergan's band when Bunny broke up, stops those shows regularly, and so does Tommy Gonsonlin, laid up right now in New Orleans with a bad knee, on third trumpet. My two tenors, Larry Walsh and Tony Antonelli, are wonderful, and John Falstich on first trumpet is terrific and made to order for this band. Art St. John on baritone and Joe Gutierrez on first trombone are my standbys, and that's one combination which will never be broken up, the Three Musketeers, Gutierrez, St. John and Teagarden.

I'm mighty happy, too, about Sid Feller on second trumpet, Joe Ferrell and Seymour Goldfinger on second and third trombone, Joe Ferdonino on second alto and Arnold Fishkin on bass. As for the band as a whole, here's the latest word from the road. The word "swing" is anathema when they're booking a band for a ballroom, hotel or college date, but you know Teagarden, the band that really plays the blues. "Blues" is okay, and you can give them sweet—and we do—and blues all you want to toward the shank of the evening. At the Trinity College prom in Washington, at the Wardman Park Hotel, we slipped into a conga, and played nothing but congas and rhumbas the rest of the evening, with two conga lines trying to outdo each other. Everybody said we were better than Cugat on congas. Senor Juan Teagarden and his orchestra, on the road learning that the customer is always right!

He Teaches Jazz At a College



BY CARROLL M. H. REESE

Ellisville, Miss.—A regularly scheduled course in jazz requiring extensive preparation, research, reading, field trips and even laboratory work is being conducted at Ellisville Junior College by Prof. J. T. H. Mize, shown above.

Mize,

only

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holds

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Students

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Besides the help of their teacher, students here are learning via several hundred hot records, a recording machine, manuscript arrangements, every published book on the subject, magazines like Down Beat from 'way back, the school administration's cooperation, and sustained student interest. Going to school is fun down here in the south.

'No Reds in My Local,' Wallace Says

(From Page 1) cided, for reasons of his own, to change over and get rid of these very supporters. His widely publicized "purge" of the Local's 'Reds' netted him exactly two members.

Tells Tenney Off!

"Communists have absolutely nothing to do with the operation of Local 47," Wallace stated emphatically. "Such charges are utterly ridiculous. All the boys on our board are ultra-conservative, in fact."

"I saw Mr. Tenney at the Coast conference and took the opportunity to tell him personally what I thought of his tactics," Wallace concluded, "and a few of the opinions I expressed would not look good in print, I can assure you."

AVEDIS ZILDJIAN CYMBALS

WORLD'S BEST SINCE 1623

JOE JONES

GENE KRUPA

BUDDY RICH

FRANK CARLSON

WOODY HERMAN'S ORCH.

BUDDY SCHUTZ

ORMOND DOWNES

ZILDJIAN CYMBALS SINCE 1623

AVEDIS ZILDJIAN CO. GENUINE TURKISH CYMBALS MADE IN U.S.A.



Mixed-Up Trio

BY EDDIE CARON

Southbridge, Mass.—Chappie Woodard, who recently rejoined the Mattie Mattison band on tenor sax, made a public apology to all Irishmen at a dance the other night, after the vocal trio, which includes himself, had finished singing *My Wild Irish Rose*. Nobody got it until Chappie announced that the trio was composed of a Frenchman, a Jew and a Yankee.

man Leyden, who used to write for me and in no way deserves such a description, for he is a pleasant young man with a very likeable personality either in person or in front of a band.

I don't know whether our band is as good as Dunn suggests, but I'm sure that Johnny Bond and Sal Libero deserve every word of appreciation that was written, and it is my humble opinion that one

or both will someday rank with the "greats" of jazz.

JEFF SNAVELY

Zucker Handling Monaco

Columbus, O. — Hugo Monaco opens his sixth return engagement in the Ionian room of the DeShler Wallack May 3 with a band composed mostly of local men. Stan Zucker now handles the band.

Chords, Discords . . .

(From Page 10)

because Lew Meisel, our drummer worked for only one leader—who is neither local, nor a jerk. This leader is a Chicago boy, Newt Perry, who has a fine, sweet band and I think Lew dropped out of the band because his idea of style and Newt's were widely different. Newt has a fine arranger in Nor-



Musicians' SLIDE RULE

— 50c —

SPECIAL SALE one month only

Just 93¢ slightly imperfect but perfectly usable Musicians Slide Rules at only 50¢ each.

REGULAR \$1.00 value

These are the regular standard Paper Musical Slide Rules.

- Gives all CHORDS, SCALES, KEYS, SIGNATURES, TRANSPOSITION, & INSTRUMENTATION—instantly.

Send 50¢ to — F. L. PAPER Co., 9 THAYER STREET • N. Y. C.

"Compacto"
Cymbal
Floor Stand

Sturdy and adaptable to any height up to 3' 10". Folds compactly and fits standard trap case. Endorsed by Cliff Leeman, Buddy Rich, Maurice Purcell, Rollo Layton, etc.

Nickel	\$3.50
Chromium	5.25

Send for our Bargain List of Drum equipment.

White Way Musical Products
1587 Broadway New York, N.Y.

May Birthdays

Hayes Alvis, Will Flanders, 1; Bing Crosby, 2; Yank Lawson, Leon C. Gray, Rita Howe, 3; Maurice Purcell, Gray Gordon, Harry Iversen, 4; Paul Barbarin, Jack Gerard, John McConnell, Jr., 5; Vic Berton, 6; Edward Inge, Edward Jacobs, 7; Roy (Si) Pietsch, Red Nichols, Mary Lee Williams, 8; Dick Robinson, 10; Howard Marx, Irving Berlin, J. C. Higginbotham, Bugs Roberts, 11; Dick Eelman, Ben Kanter, Birdie Bennett, 13; Don Chiesta, Clyde Newcomb, Sammy Lowe, 14; Woody Herman, Bill Apple, Harry Linderman, Shorty Buscomb, 16. Castor McCord, May Patton, 17; Sarah Rivkin, 18; George (Pop) Foster, Georgie (Blackie) Auld, 19; Rod Cless, 20; Ted Toll, Fats Waller, George Hillson, 21; Bob Evans, 22; Helen O'Connell, Freddy Guy, John Harrington, Edgar Hayes, Hank Senn, 23; Pha Terrell, Max Williams, Cliff Cohen, 25; Chester LeRoy, Harold Barker, 27; Albert Nicholas, Helen Arbrust, Virginia Ann Ruggio, 27; Andy Kirk, 28; Reginald Foresythe, Skeets Herfurt, Gene Walsh, Roy Dudley, 28; Dick Stabile, Butch Clardy, Moe Kussius, Saxie Dowell, 29; Benny Goodman, Carl Cons, Fernando Arbelo, 30; Otto Hardwick, Les Zimmerman, Billy Mayerl, 31.

IMPROVE YOUR STYLE AND TECHNIQUE
Practice the licks and rhythms played by the top men

BENNY GOODMAN'S 50 HOT LICKS FOR CLARINET



EDDIE MILLER'S 50 HOT LICKS FOR TENOR SAX



ZIGGIE ELMAN'S 50 HOT LICKS FOR TRUMPET



BENNY CARTER'S 50 HOT LICKS FOR ALTO SAX



RAY BAUDUC'S 150 PROGRESSIVE DRUM RHYTHMS

Practical examples and a special chorus in each book

only 50¢ each

BREGMAN, VOCO & CONN, Inc.
1619 Broadway • New York

Here's the Latest Rave in Rhythm!

The New De Luxe Swing of

ARTIE SHAW

and his Orchestra

on VICTOR RECORDS

IT'S the newest thing in the marts of music—so, naturally it's on Victor Records. The brand-new, de luxe swing of Artie Shaw and his orchestra creates a new kind of exhilarating, spine-tingling excitement that's sheer music-magic. Maestro Shaw—one of the most brilliant young band leaders in the business—has assembled a super-orchestra that is certainly *something!* 31 (count 'em) pieces—and they take their tunes to town in a new rhythmic style that's sweeping the country. So hurry along down to your favorite RCA Victor music merchant's and get an earful. You'll probably leave with an armful, because these great Shaw numbers top a top-notch list of new Victor and Bluebird Records.

Ask your Victor and Bluebird Record dealer about the new RCA Victor Long Life Needle . . . Trademarks "Victor" and "RCA Victor" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

Here are a few to whet your interest:

VICTOR RECORDS 75c

26542 Adios, Mariquita Linda—Frenesi Artie Shaw and his Orchestra

26563 Don't Fall Asleep, (VR)—Gloomy Sunday, (VR). Artie Shaw and his Orch.

26577 Ko-Ko—Conga Brava Duke Ellington and his Famous Orchestra

26557 Dinah—Singin' the Blues Lionel Hampton and Orchestra

26539 Polka Dots and Moonbeams, (VR) I'll Be Seeing You, (VR) Tommy Dorsey and his Orchestra

BLUEBIRD RECORDS 35c

B-10671 Gabriel Meets the Duke Whispering Grass, (VR) Erskine Hawkins and his Orchestra

B-10673 The Rumba Jumps!—Swing Rumba, (VR)—I'll Never Smile Again, (VR). Glenn Miller and his Orchestra

B-10682 Dinah (VR) Black and Blue (What Did I Do to Be So) Muggsy Spanier and his Ragtime Band

B-10674 Boogie Woogie on St. Louis Blues Number 19. Earl Hines and his Orchestra

B-10666 I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on a Clarinet and Wears a Size 37 Suit, (VR) Make Believe Danceland, (VR) Ozzie Nelson and his Orchestra

The World's Greatest Artists are on Victor and Bluebird Records

VICTOR & BLUEBIRD RECORDS

Victor Division • RCA Mfg. Co., Inc., Camden, N.J. • A Service of Radio Corporation of America

Chicago, May 1, 1940

MORE RECORDS

DOWN BEAT

15



Boogie Woogie harpsichordist is Sylvia Marlowe, currently at the Rainbow room. Her real name is Sylvia Sapira and she has given many recitals at Town Hall and other top auditoriums. Now she's making boogie records! (Photo courtesy of Leonard Feather).

recording distracts from his playing. So many Deccas are spoiled by inferior surfaces, bad balance and poor acoustics—one wonders if that company pays no heed to faithful reproduction. Victor and Bluebird are miles ahead in this respect.

Frankie Trumbauer

"Not on the First Nite Baby" & "Walkin' the Dog," Varsity 8225; "Never Never Land Fantasy" & National Emblem March," Varsity 8243.

Slam bang stuff, this Tram outfit sounds as if it were recorded in a hurry. Tram's sax is spotted only briefly. Baby is a lot of jive which hits its peak when Freddie Gibson suddenly pops in to spoil a short blues sequence that turns out to be just pseudo-blues. The others offer nothing exciting. The band sounds like any studio bunch and the recording itself is not good.

Carl Kress Solos

"Afterthoughts," "Love Song," "Peg Leg Shuffle," "Helena" & "Satin Mutton," in Decca album 114, guitar solos by Carl Kress.

One of the most highly respected guitarists in the business, ever since he recorded duets with the late Dick McDonough, Kress presents six solo sides which elevate him to top drawer ranking along with other immortals of the instrument. *Afterthoughts* takes two sides and is dedicated to the memory of McDonough. Kress' technique is faultless, his ideas unusual, and his scope unlimited. Note his use of harmonics. Playing the exact opposite of the Charlie Christian school, Kress and his unique chord style exhibited here are a definite must for professionals as well as students. The discs come in an album, a description of which is impossible as long as the Decca bigwigs refuse to allow reviewers to see it.

Skeets Tolbert

"WPA" & "I Can't Go For You," Decca 7722.

Excellent tenor and alto solos highlight You, but the remainder of the side, and all of the WPA side, is inferior stuff.

Henry Wells

"Among My Souvenirs" & "Back in Your Own Back Yard," Decca 3073.

A colored Sammy Kaye! Wells' new band debuts on wax with these, and reveal his crew to be probably the schmaltziest Negro group ever recorded. Most of the grooves are filled with the leader's pashy vocals, backed up by a gang of crooning sidemen in the beat S. Kaye manner. Pass it up.

Crosby's Bobcats

"Mama's Gone," "A Vous Tout, Etc.," Decca 3056; "VMI Spirit" & "Tech Triumph," Decca 3080.

Poor material. The Bobcats do their best, however, and results are good. Solos by Fazola, Eddie Miller, Warren Smith and a hot trumpet by Billy Butterfield behind Marion Mann's vocal make Mama the best of the four. Its coupling shows Fazola and Smith again rubbing out the bad taste

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Banks, Chicago)

Cripple Clarence Lofton, the vet and eccentric Chicago blues pianist and singer, is recovering.

He was injured when a speeding taxicab ran him down, cracking three ribs and fracturing a shoulder, last February. Known to collectors for his *Strut That Thing*, 947; *Monkey Man Blues* 948; both on Vocalion 02951, and also his *Brown Skin Gals*, 1074, and *You've Done Tore Your Play House Down*, 1075, on Melotone 61166, Lofton also re-

corded for Solo Art last year—sides which were never issued.

Another "record hunter's guide" makes an appearance. It's by Robert V. Sales, Louisville, and should prove interesting to new collectors. The "Hot Box" bows its worried head and admits a recent error in listing the guitar solo on Decca 359 by Adrian Rollini's band as by Dick McDonough. George Van Epps played that solo; sorry.

DRIVEL. R. G. V. Venables writes that Tram wrote him saying Miff Mole played trombone on *Singin' the Blues*, not Bill Rank... Midge Williams, now chirper with Louis Armstrong, in January, 1932, recorded in Japanese *Lazybones* and *Dinal* accompanied by Philippine ork for Nippon-o-Phone... Joe Venuti claims he made his first record when he was 14 with Eddie Lang for Cameo, *Stringin' Blues*. Did Hound Head Henry make oth-

er records than Voc. 1208 *Freight Train Special* and *Steamboat Blues*?

Jimmy Noone's *Apex Blues* and *My Daddy Rocks Me* (Voc. 2779) appears on Brunswick race disc 7096 under the name of the Club Ambassadors. Zinky Cohn is at the piano... More collectors for the catalog are the above-mentioned Venables, The Moors, Tilford Farm, Surrey, England (that's his address). He collects Bix and Nichols, Ed Lang and Fud Livingston and is interested in any good white jazz except Ted Lewis. Venables writes for various publications abroad... F. M. Kelly, summer address, 106 West 69th Street, NYC, plays sax and likes Bix and Nichols. He has uncovered some rare plates in Florida, where he spent the winter... Wesley M. Neff, 2118 West North Avenue, Chicago, stresses Bix and the blues. Scours Chi's south side with Ed Rubin every Saturday. Has a copy of Keppard's *Stockyards Strut*. His sidekick, Rubin, 1329 East 53rd

street, Chi, has similar collecting interests with added emphasis on Chicago style, Sullivan piano and Bennie Moten.

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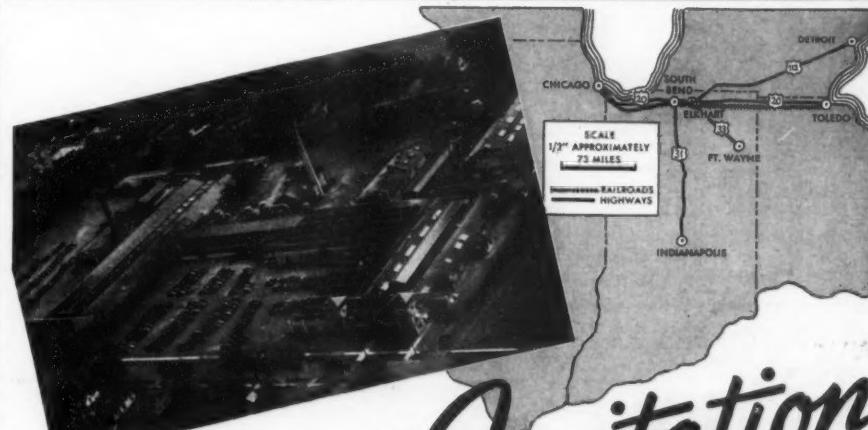
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80	8:45	10:50
3	Leave 7:00 Arrive 9:02	
19	10:05	12:10
39	2:30	4:30
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Swing Piano Styles

**Turning the Tables on
Sharon Pease, Who
Plays the Nuts Himself**

By Dave Dexter, Jr.

THREE YEARS ago last month a mild-mannered piano player entered *Down Beat's* offices and without bat-tling an eye, informed the editors he was going to write a series of piano articles for the *Beat*.

Such offers aren't uncommon. About the only thing we on the staff can say is "go ahead and knock it out. If we can use it we will."

But Sharon Pease, it developed after he turned in his first copy — a column on Cleo Brown with a sample of her style — had something interesting. And the enthusiasm he showed in his work convinced Carl Cons and Glenn Burns that their worries about a column for jazz pianists were over.

Pease wrote his thirty-first column recently. Right now he has four more ready to go as soon as they can be scheduled. From an unknown teacher of piano he has risen, in exactly three years, to an unusual style he goes after it, re-



Pease

Complete List of Pease's Stylists

1937

Cleo Brown, April; Charles LaVere, May; Bob Zurke, June; Albert Ammons, July; Teddy Wilson, September; Mary Lou Williams, October; Jess Stacy, November.

1938

Fred Slack, January; Joe Sullivan, March; Meade Lux Lewis, April; Bob Laine, July; Howard Smith, August; Count Basie, October; Joe Vera, November; Fats Waller, December.

1939

Art Tatum, January; Fletcher Henderson, March; Alce Tapperson, April; Boisie Rundebush, May; Jay McShann, June; Milton Haskin, July; Pete Viers, August; Joe Bushkin, September; Fats Smith, Oct. 1 & 15; Bernie Leighton, Nov. 15; Pete Johnson, Dec. 15.

1940

Jack Gardner, Jan. 1; Mel Henke, Feb. 1; Floyd Bean, Mar. 1; Billy Kyle, Mar. 15; Tommy Linehan, April 15. Back issues available at 25 cents each from July, 1939, to the present.

be recognized by the trade as the foremost jazz piano columnist and "style analyst" in the music business. When he first started writing for the *Beat* it took him weeks to run down an artist for a column. Today he gets mail from all over the world. Eleven "big name" keyboard stars in the month of March alone contacted him in hopes they could be featured in his pillar. But Pease doesn't operate that way. He listens to the radio religiously, and hears records. If he spots an unusual style he goes after it, re-

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How Sharon Pease Plays "Flinging a Whing-Ding"

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gardless of whether the pianist is white, black, male or female.

Native of Iowa

Pease has told the life stories of 31 musicians to date. He has a knack of fishing unusual and colorful incidents out of pianists and making them look good in print. But the payoff is — Pease himself has led as exciting a life as anyone he ever wrote about!

Born in Wapello, Ia., he started piano lessons at 7. His father was a violinist, doubling banjo; his "mom" loved music in any form. Sharon learned the art of telegraphy, when he was a kid, and worked at the Wapello depot. But gradually he forgot music as he got older. In rapid succession, he sold papers, shined shoes, jerked sodas and ran a cream station during his school days. One day he walked past a restaurant. Inside, he could hear a pianist knocking out a pop tune. The guy was Blaine Hawkins, son of the editor of the Wapello weekly paper. So young Sharon walked in, started a conversation, and while Hawkins rambled around on *Whispering*,

learned the fundamentals of jazz piano.

Pease went home and started peckin' on the keys of the family upright. "Hawkins played only in the key of B," Pease recalls, "with five sharps. There weren't any teachers in the home town so I started going to dances so I could watch the band pianists."

Riverboat Pianists Helped

One of the visiting 88 men was Scotty Latham, of Muscatine, who went out of his way to offer Sharon tips. Latham, in fact, taught him the use of tenths. Today a visit to his home territory is incomplete unless Pease locates Latham and they have a 2-man bash.

Muscatine and Burlington are on the Mississippi River, very near to Wapello. So it was natural for Pease to head for the riverboats when he got a little older. There he heard real jazz for the first time as played by the bands on the *George Washington*, the *J.S.* and the *Capitol* — famous in those days from St. Paul to New Orleans.

Nearly Starves to Death!

In 1923 Pease moved to Chicago — out on his own. After working all day as a clerk and telegraph op for the American Hide and Leather Co., he would study nights with Art Shefte. Later he learned advanced harmony from John Hamilton. Too, he lived on the bawdy north side of town — adjacent to Clark street where hundreds of prohibition "speaks" dotted the avenue from the Chicago river to North avenue. In those dimly-lighted, ill-smelling bistros, Pease jammed with many great and near-great musicians of today. One of them, Muggsy Spanier, at the time was playing with Sig Myers at Professor McGuire's Columbia School of Dancing.

Three years of that bare existence, most of the time on a crying stomach, was enough. He returned to Iowa, entered the contracting business with his dad and worked dance jobs on the side. But no go. Music "had him" and he went back to Chicago determined to make it his life work. He started teaching in the Lyon & Healy building in the loop and gradually added students. And then he started writing for *Down Beat*.

Likes Coffee & Blue Shirts

Pease is an unusual columnist. For that matter he's an unusual guy. He's quiet, utterly unexciting. (Modulate to Page 18)

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Orchestration Reviews

★ By TOM HERRICK ★

Schoen Shows the Boys How on Arrangement — E4
These Arrangements can be obtained thru DOWN BEAT at
75c each (see coupon below)

Comanche War Dance

arr. by Ray Noble—E-1

Noble's on an Indian kick these days and this is his follow up on the popular Cherokee. A descriptive orchestration with an out-of-the-world melody, it opens with a heavy tom-tom intro which continues throughout most of the arrangement. The lead is taken first by unison clarinets and tenor and is built up in successive choruses with brass figures. The trombone and tenors have a particularly effective and rich bass figure in the third chorus. Noble really demonstrates his knowledge of harmony on this one with some weird and thrilling voicings.

Jumpin' For Joy

arr. by Will Hudson—E-2

Here's one of a new Teddy Wilson series in the groove. It's another tune built on a lick or hot phrase and follows the conventional method on tunes of this type by originating the lead in unison saxes with brass figures. The special chorus features tenor and 2nd trumpet at the bridge, and the last chorus gives the lowly drummer an eight bar thump also at the bridge. A sharp one, Will!

Soft Winds

arr. by Fletcher Henderson—E-3

Here's another of the Benny Goodman originals published by his brother Harry and arranged by Fletcher. The first chorus gives the lead to first trumpet in a simple trio with the two alto's a la Sextet style followed by saxes and sock brass figures. There is an excellent sax riff chorus later on and a bit of jump second trumpet.

I Get the Blues When It Rains

arr. by Vic Schoen—E-4

Another of those swell old tunes resurrected from the past and garbed in a choice assortment of Schoen embellishments. Vic employs a trick of orchestration in his first chorus that other arrangers would do well to emulate. He utilizes the first trombone as an optional fourth sax, throwing it back into the brass choir when brass figures occur. Four-way stuff can make a comparatively small band sound like a large one and to editorialize for a moment, here is Schoen showing Mr. Average Stock Arranger that his possibilities for effective orchestration are not limited as he thinks. A swell arrangement and watch those eighth note smears for correct interpretation.

The Peanut Vendor

arr. by Jerry Gray—E-5

A new Artie Shaw stock in the old Shaw style. El Manisero gets beaten into a strictly four beat groove in this fine stock by Gray. Tenor and 2nd trumpet take off at D and E respectively and the ensemble riff chorus at F kicks hard.

Blues Upstairs and Downstairs

arr. by Joe Bishop—E-6

This solid blues arrangement was selected by Life mag as the best of the year and they weren't far wrong. Until the last two choruses the arrangement is taken up mostly with instrumental solos on the blues progression of chords with a lot of brass plunger figures. Listen to Herman's record of this for the correct interpretation—it will make this one of the most effective numbers in your book. Bite 'em off and exaggerate the bent notes.

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Hot Mallets

arr. by Charlie Hawkins—E-7

The best "go" tune that Hampton has written to date. It starts kicking on the first chorus and never gives up. It is sufficient to say that this follows Hampton's usual arrangement pattern, building up a riff in various stages with instrumental solos interspersed. The eight bar brass and sax interlude sans all but cymbal rhythm before C is really thrilling.

Dixieland Detour

arr. by Toots Camarata—E-8

For a guy who used to beat his chops on tough first trumpet parts himself, Toots certainly takes no pity on Joe first man. There's a lot of work in this baby—and all of it good. Jimmy Dorsey and Toots co-authored this one and it's a lot like Hollywood Pastime and a score or more of the Dorsey type specials—unison clarinet in the first chorus on the lead, a hedge-hodge of instrumental solos and sock choruses followed by the gentle unison clarinet to a whisper finish.

Imagination*

arr. by Helmy Kress—E-9

A grand sweet arrangement and a beautiful tune. Kress uses some nice sax figures behind the first ensemble brass chorus and spares your vocalist the pain of having to sing along with the melody by including some muted brass background in the second chorus in the event of a vocal. Tenor and clarinet jockey the lead back and forth on the first half of the last chorus and the last half swings nicely.

Angel In Disguise*

arr. by Jack Mason—E-10

Simple but effective stuff is Mason's forte and this is a good sample. You can really make his stocks sound good if you pay particular attention to bent notes, accents, etc. such as the sax figures behind the opening brass chorus on this tune. Second is the conventional sax melody chorus but the third and last is exceptionally well broken up with the entire band supporting the tenor and trombone which alternately take the lead.

You, You Darlin'

arr. by Jack Mason—E-11

The sax figures on this first chorus would do credit to any "special" and may be used as a vocal background with excellent effect. And the four-way trombone and three-sax chorus at C is prettily voiced with just enough lift yet still retaining the melody. A gorgeous tune.

Note: Tunes marked with "star" indicate sure bets for top popularity. The writer suggests that bands stock up heavily on these because there soon will be a terrific demand for same. Watch for the stars!

Terrific 4-Piece Cleveland Combo

BY EUNICE KAY

Cleveland—at the Hot Spot, on a downtown sidestreet, is what is advertised as the "greatest 4-piece combination in the U.S." And although Chester Clarke and his three live cohorts may not be quite that, they are tough enough to rank among the best. Clarke plays trumpet, Grady Rice tenor—a little a la Les Young—Mike Mitchell on piano, and Willy McKinnon drums.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

At the end of this week the U. of Pitt's 1940 Cap and Gown show, *Snap Your Fingers*, goes on the road, after its initial week in Pittsburgh. All the tunes from the show have been taken up by Thornton W. Allen, and they've lined up the bands of Jimmy and Tommy Dorsey, Al Donahue, Hal Kemp, George Olsen, Teddy Powell and others to push them.

Goodbye 'Til Breakfast is getting plenty of the plugging now, with *Sooner Or Later, My Heart's In Danger, Can't Be Neutral Over You*, and the title tune, *Snap Your Fingers* coming right along.

Noel Gay's Latest

Octave Jump, written by Harry Ahlberg, who does the arranging for the Casa Ritz orch in Bridgeport, Conn., is coming in for lots of pushing. The Bob Chester band put it on Bluebird.

Noel Gay, Britisher who wrote *There's Something About a Soldier* and *Lambeth Walk*, has recently penned *I'll Pray for You*. It's being published by Mills Music, who also are handling Gay's novelty, *Run Rabbit Run*. Mills is also showing *What Good Is My Love*, on which Mel and Morton Morris—father and son—collaborated with Gladys Shelley.

M. Dean Parkhurst and Ivory Starr contracted with Jimmy Lunceford to have two of their tunes, *I'll Pretend* and *Deep In My Heart*, handled by the New Era Music Corp. And band leader Ernie Fields took five others for recording.

Irving Miller's Fifteenth

Lois Reid and Maceo Pinkard have just turned out *That's Music to Me, South Seas and You Are So Consoling* for Pinkard Publications.

You Are a Vision, NBC musical director Irving Miller's 15th composition, has been taken by Remick. Miller finds time to knock out an occasional tune although he conducts 24 network shows each week.

The Merry Macs composed *A Bright Pair of Yellow Shoes* with Paul DeF Wren and it's being published by Sam Fox. The Macs, by the way, are the first to do a vocal on *Johnson Rag* for Decca.

Leeds Music has accepted for publication the Tommy Reynolds' band theme song, *Pipe Dreams*.

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Benedict joined Griff Williams' band in Chicago to go on the Netherland Plaza date here. When the band ended its engagement, the hotel announced that the successors would be a local band, as per the usual summer policy. As he happened to have a card in the local, Benedict gathered some guys about him, auditioned for the job following Williams, and landed it.

in June have had their effect on the composing propensities of the Werner gals, Kay and Sue. The romances might not have anything to do with it, but the twins have just completed their first non-wacky tune, the ballad, *My Heart, My Life, My Love*. All their others have been jive tunes.

Newcomer Kay Brown is getting appreciated encouragement from Davis & Schwiegler on her *Don't You Ever Play for Keeps? I Lost My Girlish Laughter, and All This and Heaven Too*. Band leader Paul Martin introduced her *Fog at Night* the other night over NBC. Davis & Schwiegler also have just taken Ed Koury and Ronnie Bonner's *At a Little Music Counter*, which won the recent Radio Guide national song search. It's the team's fourth tune with D. & S.

DOWN BEAT

17

A specialist in microphone technique, here is a partial list of Mr. Kling's nationally known students.

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Monty Kality (Griff Williams)

Walter Cummins (Bernie Cummins Orch.)

Jerry Young (Bernie Cummins Orch.)

Ralph Nichols (Chicago Opera Co.)

Mary Jane Walsh (Famous Radio Star)

Lorraine Sisters (Orion Tucker)

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Featured by
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GEORGE OLSEN
TEDDY POWELL
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Orchestra Personnels
Gene Leonard

Al Reichart, Joe Benedetto, Don Peoples, Paul Gibaud, axess; Cliff Amero, Jerry Lewis, Mills Sheller, trumpets; Ray Blum, Ray Bailey, trombones; Jim Pazzi, bass; Carl Talato, drums, and Gene Leonard, piano.

Joe Cooke

Benny Meltzer, Laurie Fox, Sam Salomon, Jack Sherwood, saxes; Gus Guillikson, Carl Caramata, trumpets; Fred Lockey, trombone; Matt Florite, bass; Ray Hackley, drums; Bill Connelly, piano; Shirley Demarest, chirples, and Cooke in front.

Wayne Rohlf

Marlin Fellner, Norm Goetsch, John Tomlinson, saxes; Stan Schmidt, Lloyd Cook, trumpets; Jimmy Bruns, trombone; Bob Shaffett, piano; Bob Maxwell, guitar; Jim Herrison, bass; Dick Greve, drums, and Rohlf fronts on trumpet and arranges.

Dale Fitzsimmons

Herb Hendrickson, Bud Hancock, James McDowell, Harold Shaw, saxes; Monty Freil and Fitzsimmons on trumpet; Ed Farmer, trombone; Gilbert Davis, piano; Buzz Fuller, drums; Floreal Cordoba, bass, and Bob Scott fronts and sings.

Ed Stovall

Chauncey Jarrett, Henry Fitzpatrick, Joshua Jackson, Nat Kirkwood, saxes; Bill Fitzpatrick, Bill Jackson, Ralph Griffin, trumpets; Pop Davis, piano; Earl Payne, piano; James Scott, bass; Little John Hall, drums; Herb Bailey, guitar; Lillian Hunter, chirples, and Stovall fronts on trumpet.

Charlie White

Ray Stinson, Pete Janis and White on saxes; Mike Carli, trumpet; Raymond Smith, piano; Bob Driscoll, bass and Bud Calvert, drums.

Gay Jones

Dick Kraft, Bill Sullivan, Glen Martin, Floyd Tobeckin, saxes; Steve Sandstrom, Carlo Rising, trumpets; Cass Arpke, trombone; Lee Martin, bass; Gordie Chalstedt, drums; Frank Spencer, guitar; Mars Mercer, vocals, and Jones fronts at the piano.

Teagarden's Trombone on "The Blues"


Copied by Hoyt Jones from Varsity record 8218. This example of Tex's style is typical of his treatment of a simple blues theme. Students should study Jack's improvisation talent, which is exhibited to excellent advantage here. Watch Down Beat for additional choruses, off the records, of the better known soloists. We hope to present at least one example every issue.—EDS.

WE FOUND!!

ELMER SMITHERS is with Joe Reichman at the Cocoanut Grove, Ambassador Hotel, Los Angeles.

BILL BARNES is with Sonny Charles' orchestra at the San Carlos Hotel, Pensacola, Fla.

CHARLES PERRY lives at 271 Main Street, Northport, N.Y.

KID LIPS HACKETT is with the Silas Green show at Macon, Ga.

RITA RAY may be heard singing over WJAS, Pittsburgh every Sunday at 3:00 PM, on Wilkin's Amateur Hour.

JACK DENNY is working out of MCA office in New York City, with his orchestra.

DIXIE DIXON is working in a bank in Bartlesville, Okla., and plays as a sideman with Jack Young.

GRADY MOON MULLINS is at the Forest Park Hotel, Memphis, Tenn.

"HOWDY" QUICKSELL of the old Jim Goldkette orchestra (banjo) is traveling for a distillery and lives at 1007 Congress Saginaw, Michigan.

JAYNE WALLINGTON TAYLOR is working at the LaRome Club, Philadelphia, Pa. Her address is 5318 Eadom Street, Philadelphia.

"RED" HUSEYCUIT is teaching trumpet and can be reached through general delivery, Meridian, Miss. He would like a hearing from some of the men who went to Europe with Paul Specht in 1925.

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Sharon Pease . . .

(From Page 16)

able, patient and always eager to take advice on how to improve whether it's his teaching or his writing. He sleeps 6 hours a night, wears only blue shirts, drinks 16 cups of coffee a day, and is a sucker for trains. When he hears a pianist on the air he hasn't heard before he bustles around, sends an airmail letter, and arranges for a personal interview. A few of the nation's highly publicized ivory pounders leave him cold. Unless they play good jazz with a definite and original treatment, he's not interested.

Pease is partial to the blues and boogie-woogie. He'll practice by the hour, quitting only when his attractive, friendly and definitely "hep" wife Marguerite reminds him that "Stacy" or "Mary Lou" or "the boogie boys" are about to come on the radio. Then he jumps and starts twirling the dials.

New Book Out Soon

He's had one book (Swing Piano Styles) published by Down Beat and another (published by Foster) on boogie-woogie is due shortly. His mail is double that of any Down Beat columnist writing articles of a technical nature.

The example of his style here, two 12-bar themes of his own composition, is typical of the music he loves best, and how he plays it. Simple, yet sincere in its makeup, Pease's "Flinging a W-Ling-Dong" reminds one of its author. Except that it hasn't a blue shirt.

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'Two-Beat Boys' Have Ball With Bobcats Back in Town

BY TED TOLL

Chicago—The town's contingent of two-beat guys are packing the Blackhawk on Monday off nights now that the Crosby band is back. We specify two-beaters because they constitute such an opinionated bloc on the whole, and because there's another positive-minded group of guys in this town who can see nothing but, say, Ellington, or the impressionistic stuff a la Mainneck, et al.

Probably nowhere do the feelings of so many musicians lean so heavily in favor of one and so intolerantly against the other.

His followers expected Pollack to bring in a typically Pollackian two-beat outfit (the band's been rather phantom-like to us here for the past few years.) Hence it surprised, disappointingly to many, when his outfit opened sans the good old Pollack beat, and came on with a tune first like Shaw, then

like Clinton on the next, and so on through the gamut. Which casts no reflection on how well he's drawing down in the Panther room of the Sherman. That's something else again.

Ran across two band tag-lines that shouldn't be missed: "Another Great Night with Charlie Cartwright," and "You're Datin' with Ken Leighton." Cartwright has a big band in neighboring Peoria and Leighton's local combo opened at Melody Mill ballroom a week ago.

Floyd Campbell's 7-piece combo is one of the best around town, with Al Washington's clarinet and Scoops Carey's alto accounting for plenty of the jump.

Earl Backus, ex-George Barnes quartet guitarist, is smart to keep his amplifier dial turned low. Nothing can be more monotonous than an amplified guitar pounding out rhythm.

There's a 4-man combo at the Manchester Grill at 31st and Rhodes that beats anything in town of its size. They're sepians Bill Thompson on piano; Ed Thompson, ex-Hagenbeck Wallace circus trumpeter; Kansas City's Arthur Lee O'Neil on tenor (and very fine) and Woodrow Charles on drums. They have an uncanny ability to play like any of the big guys, individually and in ensemble.

Dunsmore related a story of a tryout with Del Courtney which is a knockout.

"I get this chance and go to the hall where these guys are," Dunsmore says, "and Courtney stands me up facing the band and tells me to play a chorus. Well, I have to do it, but when I finish my face is as red as that neon sign there and I feel like four fools. Phooee, what a tryout!"

Busse's Birthplace Changes for War

BY GEORGE BEATTIE

Winnipeg, Can.—Advance notices on Henry Busse, whose band plays the Aud here April 19, give Holland as his birthplace, although it is pretty well known that Busse is German-born. Reason for the white lie is to avoid any possible reluctance on the part of Canucks to pay to hear an "enemy."

Delaunay Says . . .

(From Page 6)

understand each other perfectly, and all beat the same rhythm!

What an extraordinary contrast in an age when all political efforts seem directed toward fratricidal strife!

Is this to be a vain hope, the spectacle of a world beating the same rhythm?

* * *

But America seems most anxious



Hellzapoppin' when this gang gets together. Left to right—Joe Roscelli, A. J. Neumann, Ole Olsen, Edward Mendelsohn, Johnson and Harold Stern, director of the *Hellzapoppin'* pit orchestra. Shot was snapped at a recent rehearsal.

to kill off this Art which it has aired; jazz is today in the hands of racketeers of music, a commercial market in which Art has no place.

Each season, new values must be created, watered but profitable stock thrown on the market. A new musician is launched on a famous one is bought out; a few front pages, fine photographs, barrages of articles—favorable criticism is bought; some shady deals, several palms scientifically greased, and lo and behold, the new product has made its mark, the new star or orchestra is on its way to the top.

The public is easily taken in. It goes around, blindly repeating: "Goodman's reign is menaced," "Killer Diller Doaks is tops," "Watch Zilch, he's sensational." And it voteds unthinkingly for the "daily special," the fad of the moment.

But that doesn't make it real jazz, it's often not even music. And without commenting on the latest polls, we are not surprised, on scanning the list of 43 names suggested for leading trumpet, to find that the name of an authentic creator of jazz, the late Tommy Ladnier, is missing. We have to praise the frankness of laureate, Harry James, who exclaimed: "But I'm afraid there's been a mistake, Louis Armstrong should have won. He's the greatest horn man that ever lived, and I blush when my ability and his are even mentioned

together."

True jazz, the jazz created by Keppard, Dodds, Bechet, Armstrong, Noone, Bix, Tesch, and their like, might eventually have been eclipsed by the artificial glories of imitators like Harry James, Berrigan, Eldridge, Goodman, Shaw, Teddy Wilson, and Zurke, who are not without talent. But when occasion demands, the very same Armstrong, Bechet, Noone, Carter, Hines, and Ellington, continue to prove their indisputable supremacy.

And so the crucial question arises: Is Jazz condemned to die with the very persons who created it?

We trust not, because the worldwide movement which they have aroused has assumed too great proportions for it to die aborning.

Even if America should succeed in stifling the spirit of jazz, we would not be surprised to see new and authentic jazz stars appear in the international firmament. Already we can cite as examples, Django Reinhardt, Stephane Grapelli, Alix Combelle, and Andre Ekyan (the latter two are responsible for the first two choruses of Coleman Hawkins' "Crazy Rhythm," Victor 26219). All of these merit honorable mention in the *Down Beat* poll. And the world is wide...

But why waste time with predictions? Jazz is not dead. Just listen to Louis Armstrong or Duke Ellington's orchestra today and you'll realize that.

(Translated from the French
by Walter E. Schaap)

Band Travels 770 Miles Every Night!

BY KEN KATHAN

Galveston—if you figured the aggregate that all the boys in Joe Lubes' 7-man combo travel to work and back each night, it would total 770 miles! They all live in Houston and work at Sportsmans Inn here. It's 55 miles between the two. With Lubes on xylophone and trumpet, the band sounds remarkably like Norvo's little combo of a few years back. Les Roland's on piano, Connie Galvin on bass, Pat Riley on drums, and Scott Hershey, Harold Keating and Jack Dunsmore on saxes.

Dunsmore related a story of a tryout with Del Courtney which is a knockout.

"I get this chance and go to the hall where these guys are," Dunsmore says, "and Courtney stands me up facing the band and tells me to play a chorus. Well, I have to do it, but when I finish my face is as red as that neon sign there and I feel like four fools. Phooee, what a tryout!"

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Three New Dallas Spots This Summer

BY BILL BARKER

Dallas—Peacock Terrace, the Baker Hotel's beautiful roof spot, reopens May 30 after being shuttered four years. They're angling for Eddie LeBaron's band to open . . . Bob Millar's band just moved into the Plantation Palm Club, jammed nightly. On about May 15 the dancing will move from under the tent to the original al fresco floor adjoining. Owners Joe Land-

wehr and Dick Wheeler are opening a similar spot in Houston this summer.

At least three new spots are being built for summer openings . . . Abe Weinstein, 25 Klub owner, and Pappy Dolson, 66 Club skipper, merged their shows last winter and have been so successful they moved into the darkened Club Ciro and are doing plenty all right under the name of Abe and Pappy's. Don Perrell's sepia crew still playing there.

Leader Pulls A 'Houdini'

BY JULIAN BACH

Columbus, O.—Walt Sears, prominent local leader, mysteriously failed to show up to front his outfit at the Palm Gardens here one night recently, and has not been seen since. Although circum-

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Kings of Cuban Rhythm? . . . Ralph Pisante of the "Siboney Orchestra" in New York challenges all rhumba-tango combos to a carving match. The band, shown above, has been alternating at the Hollywood Restaurant, New York, with Jerry Blaine's band. "We are the kings of Cuban rhythm," says Pisante, "and are willing to battle it out with any other outfit disputing our claim." Pisante can be reached at 121 West 114th street, New York City.

stances surrounding his "disappearance" are supposedly not known, the band carries on serenely and nobody says much about Walt.

Pianist Eddie Sant has taken over the combo, which remained intact. Queries as to what became of Sears remain unanswered by band members Phil Hughes, Hobey Ney, and Sam Finger.

Jimmy Franck's Collegians wondering what's gonna happen after June 1, when school's out. . . . The Munson Compton trio looking forward to a summer at Buckeye Lake. They've made an enviable rep at the Jai-Lai on cafe. Combo has Mitzi Joyce on accordion and Dick Allen, ex-Barnet man, on bass.

Kenney Band In an Uproar!

BY DON MCKIM

Vancouver, B. C.—Things happen to this Mart Kenney outfit. Three weeks ago he lost gorgeous Georgia Dey, his chirpie, who left the band to join her husband in Toronto. Beryl Boden, formerly with Doug Raymond's Happyland crew, replaced Georgia with Kenney, and two weeks ago the whole shebang left for a two-week vacation in California. They'll return about May 15 for the Arts Club ball, then begin a tour to Montreal for a recording session. The first week in June they open at Banff Springs hotel.

Dal Richards' band left Alma Academy to play a month at Hotel Vancouver. Len Hopkins moves in from Ottawa to succeed Dal.

Tain't Fair!

New York—Now that Vincent Lopez has contracted to bring his band to Billy Rose's Aquacade at the New York World's Fair, a promise he made a few months ago on the West Coast has bobbed up to plague him. Seems that Lopez, during his engagement at Frisco's Palace Hotel, conducted a contest to find an official theme song for Frisco's Fair. The piano-playing maestro picked a tune written by a Frisco commercial artist, Ben C. Bubb, entitled "Carry Me Back to Treasure Isle." Lopez promised composer and Frisco Fair officials alike that he would plug the hell out of the tune and had an expensive orchestral arrangement made. He's now wondering how he can get away with playing it at all!

Probe Darby Assault

BY ED MILLS

Calgary, Alberta, Can.—A full military investigation was ordered by Calgary police last month when mob of some 300 enlisted men forced entrance into the home of Lou Darby, 29 year old Negro band leader, smashed windows, wrecked the interior of Darby's home and manhandled a white soldier they found there.

Darby was rescued by a city police squad and taken to headquarters for safety. Police said the army men were seeking revenge for an assault said to have been made on a white soldier by a colored man a few nights earlier.

Livick in Peru Spot

Peru, Ill.—Joe Livick's 10-piece band here opened at the Club South Bluff here April 10 for an indefinite run.

Whiteman . . . (From Page 7)

man orchestra? I want to add, however, that Grofe was responsible for the inclusion of this popular strain in the Gershwin score. It was mainly at his suggestion that Gershwin even bothered to keep the Andante movement in his original score.

Victor 35855—"Mississippi Suite" (Ferde Grofe) Pts. 1 and 2. Original music by Whiteman's chief arranger.

Victor 35856—"My Heart Stood Still" (arr. Chaliel) and *"Tropicana"* (arr. Grofe)—two symphonic arrangements of pop tunes of the day (1928). Tram rates a whole hot chorus in the Chaliel arrangement.

Victor 35858—"Selections from Showboat" and *"Ol' Man River"*—Bright spot on the selections is 12 bars of Bix's boming cornet. Paul Robeson sings the vocal (aided by mixed chorus) on "River."

Victor 35859—"Chloe" (arr. Grofe). Slim Young does dramatic job in verse and chorus of this sync. arr.

Victor 35933 and 35924—"Metropolis" (by Ferde Grofe) Pt. 1-4. One of Grofe's best tone poems. Particularly striking is the 4-part hot fugue occurring in part three.

Victor 35935—"Three Shades of Blue" (by Ferde Grofe) pta. 1 and 2. Trivial modern stuff.

Victor 35936—"High Water" and (—). Crosby does a fine vocal and recitation in the Grofe version of "Water." But "Midnight Reflections" is inconsequential when by Malekoff.

Victor 36044—"Sea Burial" and *"Caprice Futuriste"*. First side is an Eastwood lass composition while reverse is an early Malekoff-Signorelli opus.

Victor 36065—"Wagneriana" parts 1 & 2. An unsuccessful Whiteman excursion into the field of legitimate music.

Victor 36067—"Study in Blue." Last of the 1927-28 Victor concert series of Whiteman.

Whiteman and his "red hot" troupe of shtars switch to a new and gaudy Columbia label in the next chapter of this story is *Down Beat*, which will be out May 15. Don't miss the remainder of Mr. Schell's Whiteman series.—EDS.

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Manzone's 88 Man Breaks Neck in Crash

BY RAY TREAT

Auburn, N. Y.—Coming out of it with only a broken neck, fractured collar bone and jaw, a nearly dismembered ear, serious second degree burns and one concussion, Joe Manzone and three members of his band considered themselves mighty lucky to be alive a couple of weeks ago when the car in which they were returning from a date in Geneva skidded on icy pavement, turned completely around and smashed into a huge truck coming in the opposite direction.

The truck burst into flame. Manzone was thrown beneath it but luckily was dragged out almost immediately and was later found to have suffered a fractured collar bone, severe burns and internal injuries.

Pianist Joe Cappiello's neck was broken. Trumpeter Mike Cervo's right ear was almost cut off but doctors managed to restore it. Cervo also incurred a fractured jaw. Sam Mamuscio, drummer, first reported to have a fractured skull, got off with a concussion. Several benefit dances were held for the boys and their families, with all local musicians donating their services.

Heller Packs a Punch

Pittsburgh—it's pretty much a family affair at the Yacht Club here. Little Jackie Heller packs a punch as the spot's solid draw. His brother Sol is one of the owners. Jackie's brother-in-law, Herman Middleman, leads the band, and sister Shirley Heller sings with it.

Also featuring the band here are: C and trumpet, piano and guitar.

As they York, Jimm looking for feed with b to be competitor's "Well m Burton.

KYSER,
Whiteman

BY Scranton the Buddy Easter Monday records in a head draw, that is S Capitol the and Paul Capitol the Wilkes Barre all on the Fields receive New York rival of a 9 Sims unable to due to a sev

13 Bands AFM L

Gary, I playing on in 20-min dance spon last month in North from throu attended. R dent of the

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'We'll Murder Tommy,' Says Jimmy's Mgr.

BY ORIN BLACKSTONE

NEW ORLEANS—The Jimmy Dorsey band got out of town in a hurry when it closed a 4-week engagement at The Roosevelt's Hibernian Blue room.

Finishing at 2 a.m. Thursday, April 4, the 16 men and a girl were up in the air an hour and a half later in a 21-passenger Douglas airliner chartered for the trip to New York, where the band had to open at the Pennsylvania hotel April 5.

Monk Hazel Doubling Drums

It was the longest such jaunt for the band, according to Billy Burton, Dorsey's manager. Incidentally, Burton, a native and former member of the old New Orleans Owls which once played at the same spot just vacated by the Dorsey band, had a busy time of it while here.

Among other things he renewed a friendship of long standing with Monk Hazel, who is now handling the drums and doubling on cornet and mellophone in the Lloyd Dantin quintet at Pete Herman's club in the French Quarter. The Dorsey musicians got quite a kick out of Hazel's brass work. It's a surprise nearly every time to hear that old New Orleans horn sounding off on a chorus from within the vicinity of the bass drum, and it's genuine blues, too.

'We'll Murder Him'

Also featured is Leonard Centobia, on tenor and clarinet, an up-and-coming youngster. Other members are: George Hartmann, bass and trumpet; Roy Zimmerman, piano and accordion, and Dantin, guitar.

As they headed out for New York, Jimmy and the boys were looking forward to renewing the feud with brother Tommy, who will be competing at the Hotel Astor, beginning May 12.

"We'll murder him," said Billy Burton.

Kyser, Fields and Whiteman Go Big!

BY EDDIE GUY

Scranton—Kay Kyser, playing the Buddy Club chop here on Easter Monday, broke all existing records in attendance with a 4,000 head draw. But the unusual part was that Shep Fields, playing the Capitol theater the same night, and Paul Whiteman, playing the Capitol theater in neighboring Wilkes Barre, also broke records, all on the same night. While Shep Fields received a telegram from New York telling him of the arrival of a 9-pound daughter, Ginny Simms of the Kyser band was unable to make the Scranton date due to a severe cold.

13 Bands at Gary AFM Local Party

Gary, Ind.—Thirteen bands, playing one right after the other in 20-minute intervals, livened the dance sponsored by AFM Local 203 last month at Madura's Danceland in North Hammond. Musicians from throughout the Chicago area attended. Ramaay Eversoll is president of the local.



Jockey Club swingsters in Kansas City are Ray Hughes and his gang, shown broadcasting over KCKN recently. Hughes is at the piano, the sparrow is Joyce Chandler, Roy Miller handles percussion and Ray McCommas mans the trumpet, peck horn and occasionally, a vocal. Jack Kardell, not shown, swings a flute, alto and clary. Photo courtesy of Randall Jesse.

Jazz Pianist Returns as a Longhair to Give Concert

BY WAYNE BOLLRUD

LaCrosse, Wis.—People blinked their eyes and looked twice recently when they saw pianist Walter Liberace advertised in a concert appearance in this city. Only a few months earlier, the same name, Walter Liberace, appeared in the ads for a local tavern as its jazz attraction.

But it was true. Liberace several months ago had played six weeks at the tavern and, after a few weeks' lapse, had come back billed as one of the country's outstanding young classical pianists.

Liberace, whose brother Sal plays fiddle with Orrin Tucker, was recently offered a job by a prominent leader who features accordion and organ in his band.

"When the time comes that I have to use a piano as a per-

cussion instrument," Liberace answered, "I will lock it up and try to forget that I ever learned to play."

Lou Diamond Dies In New York City

New York—Lou Diamond, head of the short subjects division of Paramount Pictures in New York, died here suddenly April 6. He was 48 years old. Diamond was known by hundreds of band leaders and musicians, many of whom had worked with him in the production of movie shorts. Diamond suffered a fatal heart attack at the Waldorf-Astoria while attending the Orrin Tucker opening last month.



Ratty Theater Becomes Tops Using Music

BY JOHN GLADE

South Bend, Ind.—Six months ago the Granada, second largest theater in town, was a 15-cent house where the jerks necked in the third balcony, cheered the hero and kissed the villain. Today (theater mgrs. note) they've got new SRO signs brought about by featuring name bands and stage shows weekly, plus a fine pit band conducted by Howard Barbour.

Charley Agnew hit the Granada boards with a sparkling stage review that left nothing to be desired. Well balanced, the band was slightly on the schmaltz side with a fine rhythm section sparked by little giant Red Jackson on drums. Eddie Peabody takes a flash spot on banjo and trick fiddle and a half dozen jitbugs lay it in the slot. Following Agnew came Vincent Lopez and there wasn't anything "suave" about the way the boys grooved it when Anne Barrett, the zany jitbug, took over the stage.

The Same Guy

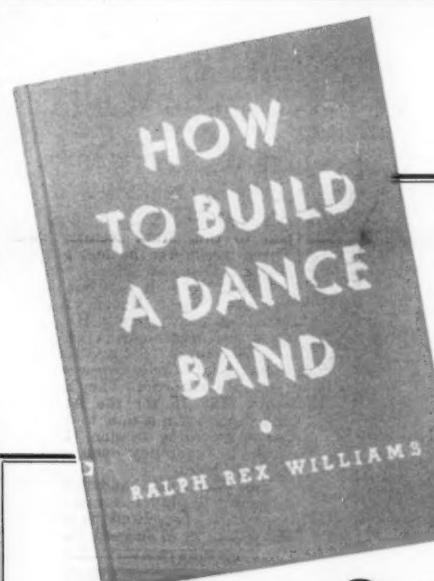
San Francisco—It's Nick Draper now.

He was born Nick Pisani, and under that name rose to fame as a fiddler with Ray Noble, Vincent Lopez and others. When Nick set out last year to form his own band, he changed his name to Nick Pani. Last week, appearing at the Sir Francis Drake with his string band, Nick said his "latest" monicker was Nick Draper.

"And, it's going to stay Nick Draper," he said.

Blue Rhythm Boys Keep it Jumping

Kalamazoo—The joint jumps when the Blue Rhythm Boys take off. We mean the Club Parkmor, where Sam Oppenhuizen, Mel Drake and Duane (Slim) Hicks bat out the music in solid fashion. The cats that crowd the spot get happier than Hitler would if he could hang his laundry in the front yard of Buckingham Palace. The boys play alto sax, piano, and drums.



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This book is not confined to leaders alone. It should concern itself in the case of every musician to check his own efforts. It can be the means of making the average side man an indispensable asset to his leader. Big bands are looking for competent managers and this book may pave the way to an important position for any musician in one of the famous bands of the country. It can be a help and an inspiration to the small band "just starting out." It can serve as a "check-list" for the band that has already arrived. In fact it is one of the most valuable books any musician, leader, arranger or manager in the music business can own.

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Editor Down Beat

I have personally read this book, made suggestions to the author, Ralph Williams, and know from my own personal experience as a musician and editor that everything in this book is based on tested facts. The author isn't an amateur theorist—he's one of America's most successful band organizers—a man who has been retained by many of America's top-flight bands. He knows what he's talking about. And he tells it in a straight, easy-to-understand manner.

I personally guarantee this book as a help to any leader, manager, or side man. I personally guarantee a refund in full if the reader is dissatisfied and returns the book in 5 days.



Chicago, May 1, 1940

FEATURES

DOWN BEAT

23

Horace Henderson Is Proved a Jazz 'Great'

(Jumped from Page 8)

son's! But it wasn't Variety's fault. Vocalion's own promotional review of the record describes it as "an original composed by both Hendersons." In another part it states, "Horace Henderson is the band with brother Fletcher conducting his own arrangements."

How many know the story of *Christopher Columbus*? Sure, you say, it was written by Fletcher Henderson and Chu Berry. Don't let them kid you. Fletcher himself will admit that he had no more to do with writing that tune than you did yourself.

Horace Wrote 'Christopher Columbus'

In late 1934 a fellow named Horace Henderson was playing piano in Vernon Andrade's band in the Renaissance ballroom in Harlem. One night Horace happened to be in the Roseland ballroom listening to Fletcher's band. They were playing Horace's arrangement on *Rugcutter Swing*. Chu Berry, playing wonderfully as usual, grabbed onto a simple riff and Horace remembered it. After the set he asked Chu if he

could write a tune around it. Chu assented readily.

Horace went home that night and wrote *Christopher Columbus*, based around Chu's lick. But he called the thing *A Jazz Cocktail*. The first band to play it was Andrade's, at the Renaissance. Then Claude Hopkins, who happened into the spot one night, heard the band play the number. He liked it so well that he asked Horace if he might use it. Horace agreed, and Hopkins' band started using the arrangement.

FOUR MONTHS LATER, just before Fletcher brought his band into Chicago's Grand Terrace in early '35, Horace gave him a copy of the same arrangement Hopkins had been using. Subsequent plugging over WBBM from the Terrace, where Fletcher had been introduced to use the number as his theme, interested publisher Joe Davis in the tune.

Horace Doesn't Complain

So far nobody had bothered about claiming authorship or copyrighting it, but when Davis asked Fletcher for a stock arrangement on it, to publish, Fletcher had Horace write it. Asking what he would realize out of it, Horace says he was promised \$100 to do the stock. According to Horace, Chu Berry soon sold out his interest in the tune to Davis for \$300.

Horace himself would never mention it, but it is only fair to point out that he never received a dime out of the tune, royalties, stock arrangement or from any other profits accrued from *Christopher Columbus*, which grossed tens of thousands of dollars.

Horace had a band in Columbus, Ohio in 1932, at the same time Don Redman had the offer to take a band into Connie's Inn in New York. Luckily for both, Redman had heard Horace's band, and, having no outfit of his own at the time, it was agreed between them that Don would take over Horace's band and the latter's 25-odd arrangements for the Connie's Inn job. Horace was on piano.

Not long after they opened, Redman made some of his first records for Brunswick. Not many know that this band actually was Horace's and that many of the tunes and arrangements recorded also were his. Among these are *Doin' What I Please, Ain't I the Lucky One!, It's a Great World After All, Try Gettin' a Good Night's Sleep, Two Time Man, and Nagasaki*. And about those famous old Baltimore Bellhops records of Fletcher's, how many know that *Hot and Anxious* was both written and arranged by Horace? And who knows that *Comin' and Goin', Jamaican Shout*, and the more recent *Big John Special* recorded by Fletcher's band, were Horace Henderson arrangements?

Plenty of "Steals"

Fletcher's record of *Jimtown Blues*, which the label ascribes to Fletcher, is a Horace arrangement. So are the scores for Fletcher's records on *Queer Notions, Blue Lou, Moonrise on the Lowlands, Sing Sing Sing*, and *Hotter 'n' Ell*, which was originally called *Yeah Man*, also arranged by



Signed for Decca records, Glenn Carr and his fast rising band are beginning to attract national attention. Here Glenn and Betty Claire, his vocalist, are shown in a candid pose. The band stresses "pretty" music.

Horace.

Remember Goodman's fine record on *Walk Jenny Walk*? The spots on that one were put there, all of them, by Horace Henderson. And the scoring for Goodman's records of *I Found a New Baby, Dear Old Southland*, and *Japanese Sandman* was all done by Horace.

Both Fletcher's and Charlie Barnet's arrangement on *Rosetta* are Horace's, as is Henry Allen's (Vocalion) on the same tune.

Horace Henderson holds malice toward no one, least of all his big brother. And Fletcher has been of invaluable help to him, both as an artistic influence and as a practical stepping stone in many instances, recommending his work here, and using it himself there.

Fletcher Not to Blame

Fletcher undoubtedly thought he was helping Horace, by adding his own name and prestige to these records, but the presence of his name actually has the unfortunate effect of dwarfing Horace's importance.

In all fairness to Horace, Columbia, Hammond, and the press should allow Horace to succeed or fail on his own name, and his own merits. According to Horace, he was asked specifically by Hammond at the time of the recording whose tunes *Kitty* and *Shufflin' Joe* were, and who made the arrangements. In both instances Horace stated specifically that he himself was wholly responsible.

The blame for lack of recognition given Horace can be placed only upon commercial interests that must take advantage of the prestige that Fletcher has rightfully gained. This is the case now, as Horace Henderson once more pounds lustily on the door to fame. And once more it looks as if he'll be admitted only if he sneaks in the shadow of his brother.



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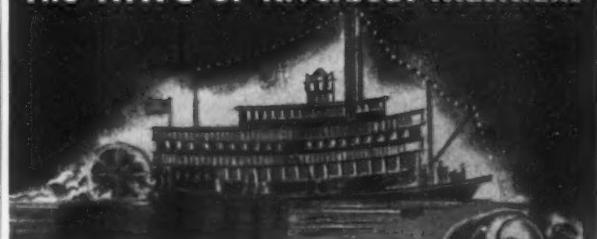
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EMMET HARDY

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Neglected for 15 years by the "critics" and jazz historians, the name of Emmet Hardy has nevertheless lived. Musicians of the south, colored artists as well as the whites, still speak reverently of "the great Emmet's" cornet, his purity of tone, his amazing ideas and superlative technique.

For the first time, the story of Emmet Hardy will be revealed by *Down Beat* in the next issue—dated May 15. After long research, doing a task most critics said was impossible, Dave Dexter, Jr., has completed what many believe will go down as one of the most interesting and sensational stories in the history of dance music. And there will be rare pictures to illustrate Hardy's career.

Assisting Dexter with material about the young genius who died at 22 are such famous names as Ben Pollack, Martha Bowell, Louis Armstrong, Paul Mares, Arthur (Monk) Hazel, Ray Bauduc, Steve Loyacano, Nappy LaMare, Sidney Arold, Tony Catalano, Oscar Marcour, Anse Bellus, Billy Eastwood, Elery Maser, Larry Shields, Henry Carrubia, Tony Fougerat and a host of others who played with Hardy and are eager to shed light on his life and talent.

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MUSICIANS 'WALK OUT' ON LEADERS

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May 1, 1940

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Vol. 7, No. 9



Taking a Good Solid Gander at Chicago's Michigan Boulevard while his hand plays the Palmer House, Hal Kemp, and his wife, the former Martha Stephenson, are shown at left. The Kemps are "expecting" and hope to be parents no later than July. From Chicago Hal and his men will go east to play most of the summer at New York's Hotel Astor.

Anson Weeks, above, plants a hot one on the lips of Frances Kowalski, his secretary, who last month married Wesley Hite at right. Hite plays first alto and sings with Weeks' band. Mrs. Anson Weeks, who is a sister of the bride and also a former secretary to Anson, is at extreme left. Just a family affair! Photo by Seymour Rudolph.

Helen Southern, over at far right, is a New Orleans lass now singing with Larry Clinton. She succeeded Mary Dugan as chanteuse with the Dipsy-Doodler's crew.



Rarin' to Go are Paul Pen-davis and his blonde sparring, Phyllis Lynne, at Hotel Shaler in Buffalo. This shot was made by Oscar W. Cleal, Jr., a Northwestern University student cat.

Down and Out, but still gettin' her kicks, is Lillian McGrath, New York socialite, shown here with Johnny Long, the band leader, on a New Hampshire skiing trip. Long's band last week cut its first records, for Decca. The Long group is getting favorable notices.



Kick the Next One, Tommy Cow-Cow Davenport, the veteran blues pianist, has nothing for the Mitchell Ayres' hand, which recently finished a date at the Paramount Theater. Miss Mercer is doing a "takeoff" on Sophie Tucker, Ayres' fine vocalists, well liked by musicians because she sings in tune. Tommy has been breaking a basement.

Honored by the Mes Amis Club of Memphis, Mammy Prager accepts a trophy from Julia Davis, club presy, for no particular reason. The Mes Amis girls are wealthy chicks who go for jazz and when they feel like it they honor handmen with loving cups.

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May 1, 1940

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CANADA 20c
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VOL. 7, NO.

Madison, Wise. Babe was shot here and son can never speak.
Paramount Theater. Miss Mercer is doing a takeoff on Sophie Tucker, Despite the disadvantage of following
Ayles' fine vocalat, well liked by audience because she sings in time. Tary
for her own personal benefit.

Glenn Miller, Dorsey has been drawing tour
business with what his followers claim is the
"dustiest band Jimmy's ever had."

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